



DragonForce

INHUMAN RAMPAGE



INHUMAN
RAMPAGE



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

DragonForce

INHUMAN RAMPAGE

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Music transcriptions by David Stocker

ISBN 978-1-4234-3348-4



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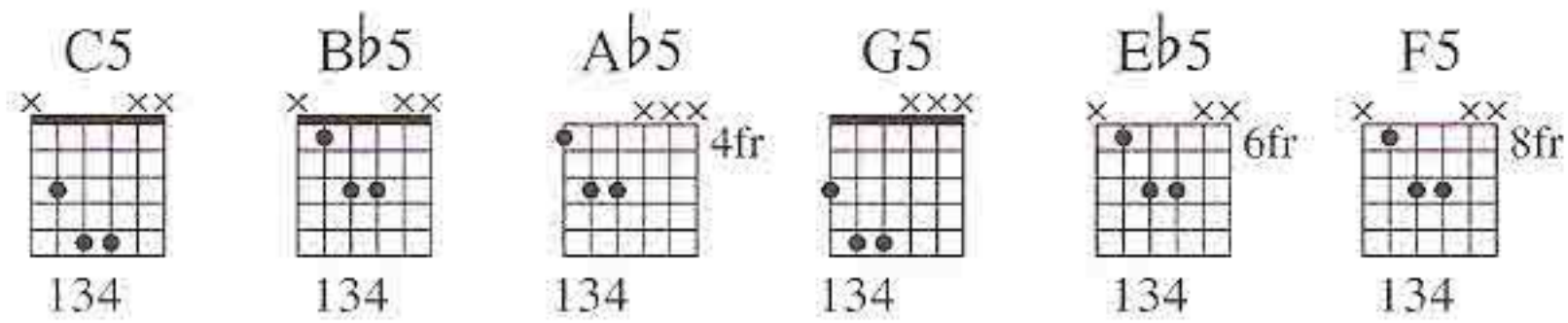
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Through the Fire and Flames

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Very fast ♩ = 200

C5

Gtrs.
1 & 2
(elec.)

 f
w/ dist.

Riff A

(cont. in notation)

End Riff A

Gtr. 3 (acous.)

The first system of the musical score for 'The Little Boat' is written in treble clef, key of B-flat major (two flats), and 4/4 time. It consists of two measures. The first measure contains a half note G4, a half note A4, and a half note B4. The second measure contains a half note C5, a half note B4, and a half note A4. The notes are written on a five-line staff with a pink line above the staff and a yellow line below the staff.

mp

w/ fingers
let ring throughout

TAB	8	10	10	8	8	10	10	8	9	10	10	11	8	9	10	8	8	10	7	10

Riff A1

Gtr. 4 (acous.)

End Riff A1

mp

w/ fingers
let ring throughout

TAB

10 7 8 10 7 8 10 8

8 8 10 7 8 7 8

Riff A2

Gtr. 4a (acous.)

End Riff A1

mp

w/ fingers
let ring throughout

[illegible]

Gtrs. 3, 4 & 4a: w/ Riffs A, A1 & A2 (6 1/2 times)

C5 N.C.

Bb5

Ab5 N.C.

G5

Gtrs. 1 & 2

1 2

Double-time feel

Gtrs. 3 & 4 tacet

Cm7

Riff B

Gtr. 5 (elec.)

G5

Gtr. 3

mf
w/ dist.
P.M. -----

8 11 8 10 8 10 8 11 8 10 11 10 8 11 8 11 16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13 16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13

Gr. 4a 8va

Riff B2

Gr. 7 (elec.)

mf
w/ dist.
P.M.

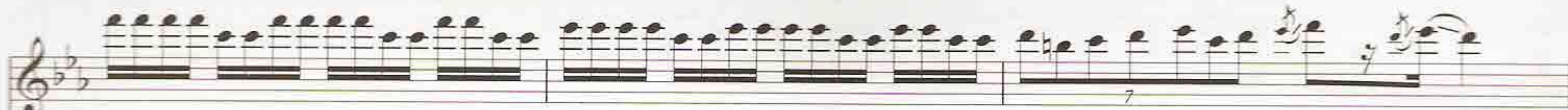
20 18 20 17 20 18 20 18 18 1 1 1 1 0 0 1 1 1 1 0 0 1 1 0 0 1 1 1 1 0 0 1 1 0 0

*Chord symbols reflect overall harmony.

Abmaj7

G7

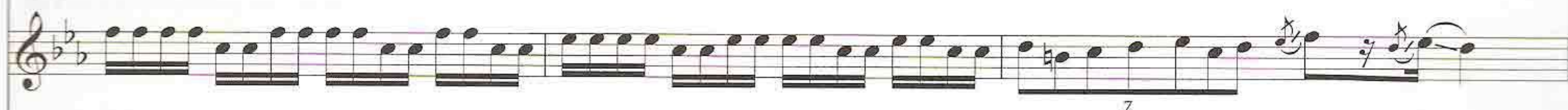
End Riff B



P.M. -----

18 18 18 18 13 13 18 18 18 18 13 13 18 18 13 13 | 16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13 | 15 12 13 15 16 13 15 16/18 15/16 15

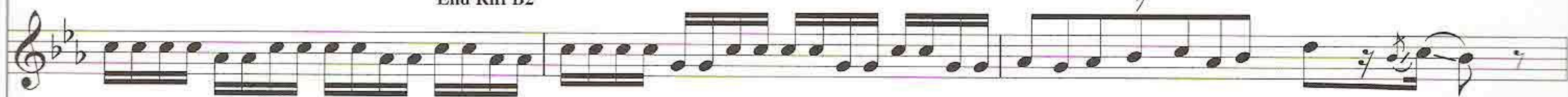
End Riff B1



P.M. -----

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 | 13 13 13 13 10 10 13 13 13 13 10 10 13 13 10 10 | 12 9 10 12 13 10 12 13/15 12/13 12

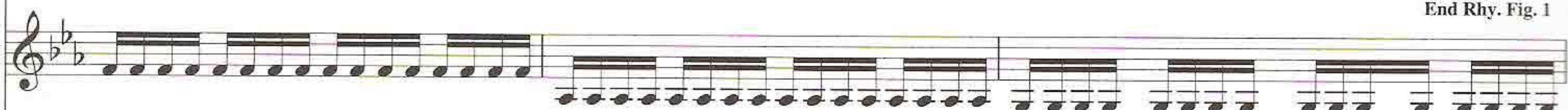
End Riff B2



P.M. -----

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 0 0 1 1 1 1 0 0 1 1 0 0 | 1 0 1 3 1 1 3 3 3/5 3

End Rhy. Fig. 1



P.M. -----

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

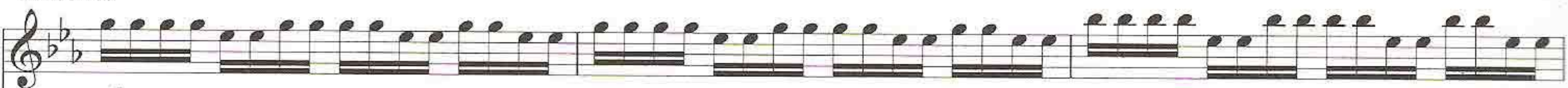
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtrs. 5, 6 & 7: w/ Riffs B & B1

Cm7

Abmaj9

Riff C

Gtr. 8 (elec.)

*mf*

w/ dist.

P.M. -----

8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 | 11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8

Fm

End Riff C



P.M. -----

11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8 | 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10 | 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10

Ab5

End double-time feel

Gtr. 5

Gtr. 6

Gtr. 7

Gtr. 8

G5

8va

*w/ bar

Harm.

24

16 13 13 13 16 18 16 13 16 13 13 13 16 18 16 13

13 10 11 10 13 15 13 10 13 10 11 10 13 15 13 10

1 1 3 1 2 1 1 1 1 3 1 2 1 1

8 8 10 8 9 8 8 8 8 10 8 9 8 8

24

*Hold guitar by vibrato bar and shake to produce wide vibrato.

Verse

Gtrs. 5, 6 & 7 tacet

Cm

1. On a cold win - ter morn - ing in a time be - fore the light,

Gtrs. 1 & 2

6 6 4

Double-time feel

Rhy. Fig. 2

Gtrs. 1 & 2

Bb5

Bb5 C5 Eb5 C5 Bb5 C5

night. — Fight - ing hard, fight - ing on for — the steel through the

Gtr. 1

End Rhy. Fig. 2

P.M. — P.M. — semi-P.H.

3 5 3 3 5 3 1 5 3 1 5 5 5 5 7 7 8 8 6 6 8 8 6 6 8 8 6 6 8 8 8 8 6 6 8 8

Gtr. 2

P.M. — P.M. — semi-P.H.

3 5 3 3 5 3 1 5 3 1 3 3 3 3 5 5 6 6 3 3 6 6 3 3 5 5 3 3 5 5 3 3 6 6 3 3 5 5

Ab Bb waste - lands ev - er - more. — The scat-tered souls — will

P.M. — P.M. P.H. —

3 3 3 4 4 3 3 6 6 3 3 4 4 3 3 3 3 3 4 4 3 3 6 6 3 3 4 4 3 3 5 5 5 5 5 6 5 6 8

Pitch: C D

P.M. — P.M. P.H. —

4 4 4 6 6 4 4 8 8 4 4 6 6 4 4 4 4 4 6 6 4 4 8 8 4 4 6 6 4 4 6 6 6 6 6 8 6 8 10

Pitch: C D

go. In fire and pain now

Ab

P.M. --- P.M. --- P.M.

11 8 8 8 11 8 11 8 8 8 11 8 11 8 8 8 13 10 10 11 10 10 9 10

12 8 10 8 12 8 12 8 10 8 12 8 12 8 10 8 13 10 10 12 10 10 10 10

P.M. --- P.M. --- P.M.

5 3 3 3 3 5 3 3 3 3 3 3 3 3 6 6 6 6 6 6 6 6 6 6

once a - gain we know. So now we

Bb Ab5 Bb5

P.M. --- P.M. --- P.M. + + + + + + + + w/ slide

13 10 10 11 10 10 9 10 18 15 11 15 18 15 18 15 11 15 18 15 18 15 11 15 18 11 18 11 19 11 20 11 21 X

P.M. --- P.M. --- P.M. + + + + + + + + w/ slide

13 10 10 12 10 10 10 10 19 15 10 15 19 15 19 15 10 15 19 15 19 15 10 15 19 10 19 10 20 10 21 10 22 X

P.M. --- P.M. --- P.M. P.M. --- End Rhy. Fig. 3

6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 6 8 8 8

Double-time feel

Gtrs. 5 & 6 tacet

E25

fly (Fly) ev - er free, we're free ah, be - fore the

Chord symbols: Eb5, Bb5, C5, Bb5, Ab5

Rhy. Figs. 4 & 4A

Gtrs. 1 & 2

w/ variation on repeats

P.M. -----

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord of B-flat, E-flat, and A-flat. This is followed by a measure with a whole note chord of B-flat, E-flat, and A-flat. The next measure contains a half note chord of B-flat and E-flat, with a 'P.M.' (Piano Moderato) marking below it. The final measure is a whole note chord of B-flat, E-flat, and A-flat. The bottom staff is in bass clef and contains a whole note chord of B-flat, E-flat, and A-flat. The score is marked 'w/ variation on repeats'.

thun - der - storm. — On to - wards — the wild - er - ness, — our

End Rhy. Fig. 4A

Gtr. 2

P.M. -----| P.M. P.M. semi-P.H. P.M. ---| P.M. ---| P.M. ---| P.M. ---| semi-P.H. ---|

Exercise 1, Part 1

P.M. P.M. P.M. semi-P.H. P.M. P.M. P.M. P.M. P.M. P.M. semi-P.H.

3 3 3 6 3 3 5 5 5 5 3 5 3 3 3 3 1 3

Gtr. 1

End Rhy. Fig. 4

P.M. ----- P.M. P.M. P.H. P.M. --- P.M. --- P.M. --- P.M. ---

Pitch: G

Gr. I

8va

loco

End Rhy. Fig. 4

P.M. ---

P.M.

P.M.

P.H.

P.M. ---

P.M. ---

P.M. ---

P.M. ---

4 4 4 3 4 5 4 6

5 3 3 5 3 3 3 5

3 1 1 3 1 1 1 3

Pitch: G

quest ah.) car - ries on. Far be - yond the

Rhy. Fig. 5

w/ variation on repeats

P.M.

P.M. - 4

P.M.

P.M. - 4

[illegible]

Ab5 C5 Bb5 C5 Eb5

sun - down, — far be - yond — the moon - light. —

Gtr. 6

P.M. - - - P.M. - - - P.M. - - -

8 10 10 8 10 10 8 10 8 8 8 8 9 9 11 11 9 9 8 8 8 8

Gtr. 5

P.M. - - - P.M. - - - P.M. - - -

10 10 10 10 10 10 10 10 8 8 10 10 8 8 10 10 8 8 10 10

Gtrs. 1 & 2

P.M. - - - P.M. - - -

6 6 4 10 10 10 10 10 10 8 10 8 8 8 8 8 8 8 8 8 8

F5

Deep in - side — our hearts and all — our

P.M. - - -

9 9 9 9 11 11 9 9 13 13 9 9 11 11 13 13 9 9 9 9 11 11 9 9 13 13 9 9 11 11 13 13

P.M. - - -

10 10 10 10 8 8 10 10 9 9 10 10 8 8 9 9 10 10 10 10 8 8 10 10 9 9 10 10 8 8 9 9

P.M. - - - P.M. - - - P.M. - - - P.M. - - -

10 10 8 8 8 8 10 10 8

Ab5

We feel the pain _____ of a life - time _____ lost

Gtr. 1

T T T T

12 8 5 8 13 8 5 8 17 8 5 8 15 8 5 8

6 6 4

Gtr. 2

T T T T

10 6 3 6 11 6 3 6 15 6 3 6 13 6 3 6

6 6 4

The musical score for "The Fire Song" is presented in three systems. The first system is the vocal melody, written in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "in a thou - sand days. Through the fire and the flames we car - ry". Above the staff, the notes are labeled with their chord names: C5, Bb5, and N.C. (No Chord). The second system is for the guitar, labeled "Gtrs. 1 & 2", and shows a long sustained chord in the first measure followed by a rhythmic pattern of eighth notes in the second measure. The third system shows the guitar accompaniment in a 3/4 time signature, with a bass line and a treble line. The bass line consists of a single note (C) in the first measure, followed by a series of eighth notes in the second measure. The treble line consists of a single note (C) in the first measure, followed by a series of eighth notes in the second measure. The score concludes with a "To Coda" symbol.

Fill 1
Gtr. 1

12 8 5 8 10 8 10 8 5 8 12 8 13 8 12 8

Fill 2
Gtr. 2

Interlude

C5

on.

Ab5

Gr. 6

w/o slide

P.M. -----|

P.M. -----|

Gr. 5

w/o slide

P.M. -----|

P.M. -----|

Rhy. Fig. 7

Gtrs. 1 & 2

w/ variation on repeats

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Bb5

Ab5 Bb5

C5

15ma

loco

8va

P.H.

P.M. -----|

P.M. -----|

Pitch: Bb

8va

loco

P.H.

P.M. -----|

P.M. -----|

Pitch: F

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Gtrs. 5 & 6 tacet

Gr. 2: w/ Riff D

B \flat 5

they'll raise their hands to the heav - ens a - bove with re -

Gr. 1

P.M. (cont. in slashes)

6/4 6/4 6/4 6/4 6/4 6/4 6/4 6/4 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1 3/1

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 7 tacet

C5

Bb5

Ab5

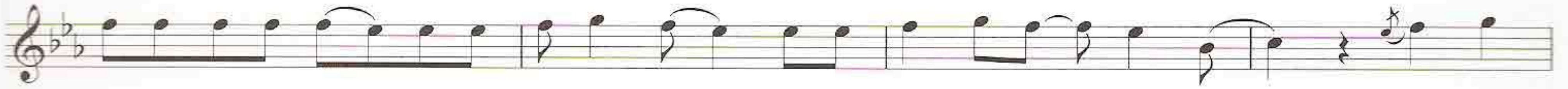


Run-ning back from the mid - morn - ing light there's a bur - den in my heart. We're

End double-time feel

Bb5

C5

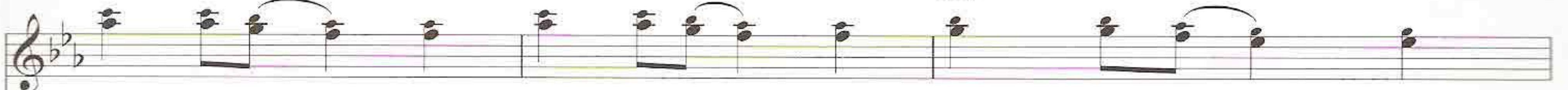


ban-ished from a time in a fall - en land to a life be - yond the stars. In your

Gtrs. 1 & 2: w/ Rhy. Fig. 3

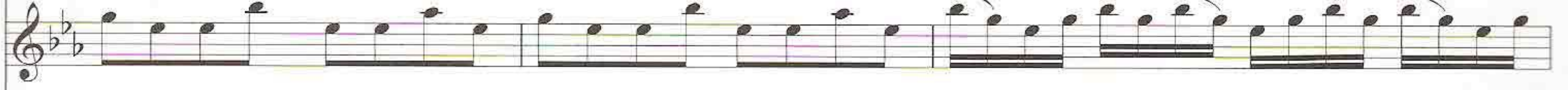
Fm

Cm7

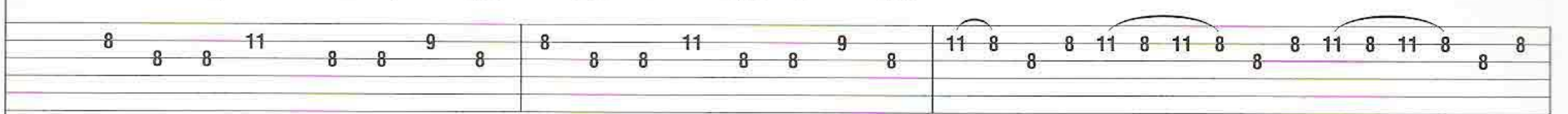


dark - est dreams, see to be - lieve our des - ti - ny this

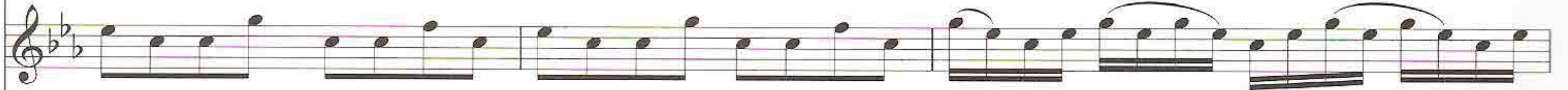
Gtr. 5



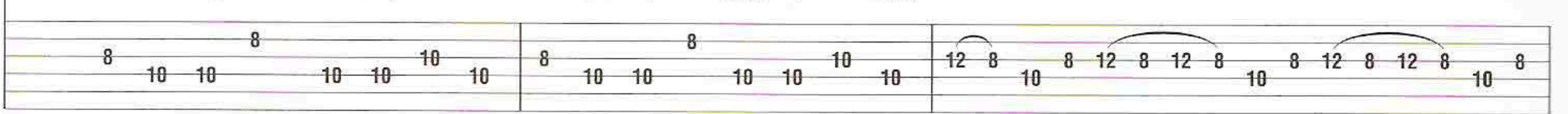
P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.



Gtr. 6

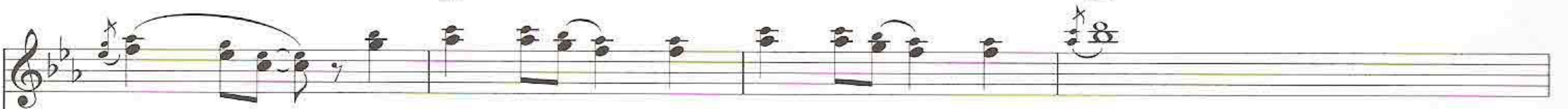


P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

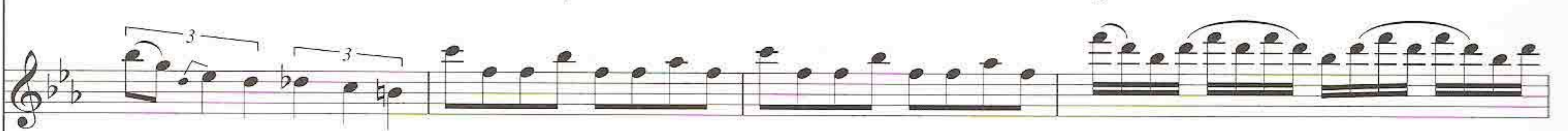


Ab

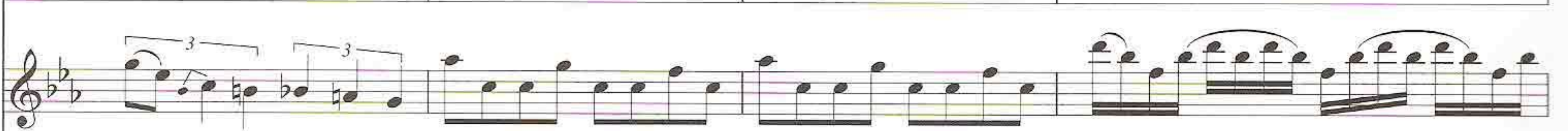
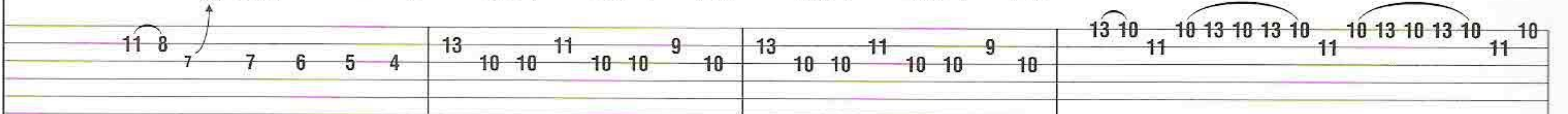
Bb



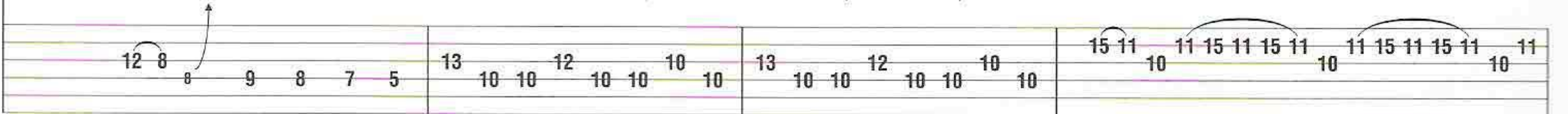
time. And end - less-ly we'll all be free to - night.



1/2 P.M. --- P.M. + P.M. + P.M. P.M. + P.M. + P.M.



P.M. --- P.M. + P.M. + P.M. P.M. + P.M. + P.M.



mis - er - y must go on. Bb5 N.C. So far a -

P.M. -----

15ma -----

*P.S. -----

9 9 9 9 11 11 9 9 8 8 9 9 11 11 8 8 7 7 7 7 8 8 7 7 10 10 7 7 8 8 10 10

10 10 10 10 8 8 10 10 9 9 10 10 8 8 9 9 8 8 8 8 10 10 8 8 7 7 8 8 10 10 7 7

*As before

**P.S. -----

**As before

⊕ Coda

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (1 1/2 times)

C5

Ab5

on.

Gtr. 6

w/ wah-wah

P.M. ---|

8 8 10 8 10 8 10 8 8 8 10 7 8 7 8 16 16 15 16 18 20 16

Gtr. 5

w/ wah-wah

P.M. ---|

8 8 7 8 7 5 7 5 8 8 7 8 10 8/10 10 8 8 7 8 10 12 8

Bb5 Ab5 Bb5 C5 8va

P.M. --- P.M. -----

20 18 16 18 6/11 11 12 13 12 11 11 11/15 16 15 15 16 16/18 16 15 16 15

12 10 8 10 6/11 8 8 10 8 8 11 13/16 13 16 16/18 15 18 16 17 15

Ab5 loco Bb5 C5

P.M. --- P.M. ---

16 16 15 16 15 13 12 15 12 16 15 /12 12 12 15 12 15 13 12 13

15 15 17 15 17 15 13 17 13 15 17 15 15 8 8 8 7 8 7 10 8

Ab5 Bb5

semi-P.H. - semi-P.H. -

10/12 12 15 12 13 15 15 20 15 20 15 20 13 15 13 15 13 15 12 13 12 13 /16 12 16 12/15

8 8 10 8 10 10/12 12 15 12 15 12 15 10 12 10 12 10 8 10 8 12/15 13 15 13/15

End double-time feel

Gtrs. 5 & 6 tacet

Gtrs. 1 & 2

C5 Ab5 C5

whoa. _____ Whoa, _____

8 6/7 8 6/7 8/10 8

Bb5 C5 Bb5 C5

whoa. _____ whoa. _____

6/7 8/10 11/12 9/10 8 8 6/7 8 9/7

Ab5 (cont. in notation)

Gtr. 8

Gtr. 9

*Gtrs. 5 & 6

steady gliss.

*w/ bar "underwater" effect

18

*Composite arrangement

* Use tip of tremolo arm to stum lightly, bouncing on strings, moving down neck

Guitar Solo

Slower, double-time feel ♩ = 170

Gtrs. 8 & 9 tacet

C5

Riff E

Gtr. 5

End Riff E

P.M.

Riff E1

End Riff E1

P.M.

Rhy. Fig. 9

Gtrs. 1 & 2

P.M.

Gtrs. 5 & 6: w/ Riffs E & E1

G5

A^b5

B^b5

End Rhy. Fig. 9

Gtrs. 1 & 2

P.M.

P.M.

P.M.

A^b5

C5

B^b5

C5

Gtr. 7 tacet

A^b5

Gtr. 7

Gtr. 5

12

12

13

12

10

13

10

10

10

12

10

8

10

11/13

11/13

11/13

16/20

16

17/20

17

Gtr. 6

11/13

11/13

13/16

13/16

12/15

12

8/10

8/10

Rhy. Fig. 10

Gtrs. 1 & 2

P.M.

6

6

4

6

6

4

6

6

4

6

6

4

6

6

4

6

6

4

6

6

4

6

6

4

6

6

4

Abs

65

Gtrs. 5 & 6 tacet

Bb5

Gtr. 7 tacet

C5

Gtrs. 5 & 6 tacet

End double-time feel

27

Tempo ♩=200

Gtr. 7 tacet

C5

Rhy. Fig. 11

Ab5

End Rhy. Fig. 11

Gtrs.
1 & 2

Gtr. 7

T
15

Gtr. 6

8va

P.H.

Gtr. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 11

C5 N.C.

C5 N.C.

C5 N.C.

Gtr. 6

8va

Gtr. 7

Gtr. 5

Ab5
Gtrs. 1 & 2
8va

G5

loco

*w/ bar

P.S.-----

T T T T

15 13 11 13 11 13 15 13 11

16 13 11 13 16 13 11 13 16 13 11

15 13 12 13 12 15 13 12

17 15 13 15 17 15 13 15 17 15 13

12 10 8 10 8 12 10 8

13 10 8 10 13 10 8 10 13 10 8

*Downstroke w/bar tip on middle pickup position

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gtrs. 5 & 6 tacet

C5
Gr. 10 (elec.)

f
w/ dist.

Bb5

8 7 5 7 5 6 5 6 5 7 8 8 9/10 8

8 9 8 /10 8 8 10 11 /10 11 13 /11 13 13

Ab5
8va

11 10 13 13 9 13 10 11 13 /11 13 15 /13 15 13

/16 15 18 15 17 16 18 15 18 (18) (18) (18)

Bb5
8va

20 18 20 20 16 20 15 20

18 17 15 17 18 15 16 16 18 18

18 16 18 15 18 18 18 16 15 17 15 16 18 15 16

flatten w/bar

C5 *loca* Bb5 C5 Eb5 C5 Bb5

C5 8va Gtr. 10 Bb5

*w/ DigiTech Whammy Pedal

*Set for one octave above when depressed (toe down).

8va Gtr. 11 (elec.)

f w/ dist. **w/ DigiTech Whammy Pedal

**Set for one octave above when depressed (toe down).

Ab5 8va

Gtr. 11 tacet Bb5 8va

Gtr. 10 15ma

Ab5

8va

Gtr. 5

15 15 15 15 15 11 15 11 10 11 16 8 11 15 8 11 16 8 11 18 8 11 16 8 11 15 8 11 16 8 11 18 11 8

6

8va

Ab5 Bb5

 $8va$

loco

8va 7

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of two flats (B-flat and E-flat). The melody is written on a five-line staff, with notes often beamed in pairs or groups. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody and includes a 'Harm. w/ bar' (Harmonization with bar) section. The third system includes a 'P.H. w/ bar' (Piano Harmonization with bar) section. The score is written in a style typical of early 20th-century musical notation, with a focus on the melody and its accompaniment.

8va

loco

15ma7

P.M. -----

[illegible]

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A.
Gtrs. 5 & 6 tacet

Gtr. 10 Eb5 Bb5 Ab5 15ma

whammy pedal off w/ wah-wah

Gtr. 11 loco

whammy pedal off

P.H.

Pitch: Bb

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1st 8 meas.)

C5 Bb5 Ab5

8va

C5 Bb5 Ab5 C5 Bb5 C5 Eb5

8va 15ma

P.H. w/ bar

w/ bar - - - - -

w/ bar - - - - -

loco

FS

[illegible]

C5

Bb5

The musical score for guitar is written in G major (one sharp) and 4/4 time. The melody is in the treble clef, with a capo on the 10th fret (labeled 'Gtr. 10'). The key signature is one sharp (F#). The melody consists of two measures. The first measure contains a quarter note G (10th fret), a quarter note A (11th fret), a quarter note B (12th fret), and a quarter note C (13th fret). The second measure contains a quarter note D (14th fret), a quarter note E (15th fret), a quarter note F# (16th fret), and a quarter note G (17th fret). The melody is accompanied by a bass line in the bass clef, which is mostly silent, with only a few notes visible in the first measure: a quarter note G (3rd fret), a quarter note F# (2nd fret), and a quarter note E (1st fret). The fretboard diagram below the staff shows the fret positions for the melody: 10, 11, 12, 13, 14, 15, 16, 17. The diagram is divided into two sections, with the first section covering frets 10 to 17 and the second section covering frets 17 to 20. The fret positions are indicated by numbers 10 through 20, with some numbers appearing in multiple positions (e.g., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20).

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score includes a 'P.M.' (Piano) marking at the beginning of the first staff and a 'P.M.' (Piano) marking at the beginning of the second staff. The score is divided into two systems by a double bar line. The first system contains the first two staves, and the second system contains the next two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is written in a simple, folk-like style. The score includes a 'P.M.' (Piano) marking at the beginning of the first staff and a 'P.M.' (Piano) marking at the beginning of the second staff.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1st 11 meas.)

Gtr. 10 tacet

Ab5

C5

Gr. 5

semi-P.H. semi-P.H. w/ bar - - - - -

16 16 16 \ 13 13 16 13 13 15 16 15 15 12 13 15 13 12 / 15 (15) (15) (15)

Gtr. 6

semi-P.H.

w/ bar

17 17 17 \ 13 13 13 15 15 16 15 13 13 11 12 13 10 12 10 13 12 (12) (12) (12)

loco

Gtr. 10

The image shows a musical score for the song "The Rose Tree". It is written for a voice and piano accompaniment. The music is in 3/4 time, with a key signature of one flat (B-flat). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand playing a simple melody and the left hand providing a harmonic accompaniment. The score is divided into three measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The score is written in a simple, clear style, suitable for a children's songbook.

Gr. 5 Bb5

semi-P.H.

13 12 15 12

15 15 16 15 16 15 16 15 15 16 15 16 15

Gr. 6

semi-P.H.

10 13 12 10

11 11 13 11 13 11 13 11 11 13 11 13 11

G5 Ab5

P.M. -----

13 15 12 13 15 12 13 15 13 13 15 16 13 15 16 13 13 16 13 18 16 14 13 16 14 15 15 18 15 17/19 18 21 18 16 16 13 13 13 13 15 15 13 13 13 13

Gr. 6

P.M. -----

15 12 13 15 12 13 15 12 13 15 12 13 15 10 13 13 14 13 11 10 13 11 12 15 15 13/15 19 18 19 13 13 10 10 10 10 12 12 10 10 10 10

8va C5

T T T T T T T T

16 11 8 16 11 8 11 20 16 11 20 16 11 16 8 11 16 11 20 16 11 20 16 11 11 15 11 15 / 18 16 15 16 16 15 16 15 17 15 19 15 19

Gr. 6

T T T T T T T T

13 16 13 9 16 13 16 8 11 16 8 16 11 8 9 11 8 11 16 8 11 16 8 16 8 11 8 10 / 13 15 13 11 13 11 13 11 12 10 12

Bridge

Gtrs. 5 & 6 tacet

C5 Ab5 Bb5

are with their blood on our hands. We fought so hard, now can

(Ah, blood on our hands. Ah,

Gtrs. 1 & 2

6 6 4

Eb5 C5

we un - der - stand? I'll break the seal of this curse if I

we un - der - stand. Ah.)

6 6 4

Ab5 Bb5

pos - si - bly can, for free - dom of ev - er - y

(cont. in slashes)

6 6 4

Chorus
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 6
Ab5

G5

Gtrs. 1 & 2

7

Gtr. 7 tacet

Gtr. 1

(Gtr. 2; cont. in notation) P.S.

man. So far a - way, we

8va

Gtr. 7

Gtr. 2

w/ DigiTech Whammy Pedal

Harm.

+6

Pitch: G

P.S.

C5

Bb5

wait for the day. For the lives all so wast - ed and

G5

Ab5

gone. We feel the pain of a life - time lost

8va

Gtr. 5

Gtr. 5

11 8 10 11 8 10 11 8 10 11 10 11 8 11 11 6 3 13 6 3 15 6 3 17 6 3 18 6 3 20 6 3 20 20 18 20 18 20

Gtr. 6

18 15 17 18 15 17 18 15 17 19 15 17 19 16 17 19 16 18 15 16 18 15 18 15 18 16 16 15 16 15 16

C5 Bb5 NC

in a thou - sand days. Through the fire and the flames we car - ry

16

15 13 11 13 11 13 11 13 10 12 11 13 11 13 11 15 23 (16) 13 11 13 13 11 13

tr + loco

steady gliss.

T

*Tap in rapid succession beginning with the notes indicated and slide down.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)
Gtrs. 5, 6 & 7: w/ Riffs B, B1 & B2

Cm7 Abmaj7 Fm

on. _____

Abmaj7 G7

Gtr. 5

P.M. _____

16 16 16 16 13 13 16 16 16 16 13 13 16 16 13 13 15 12 13 15/16 13 15 16 13 15 13 16 15 16 13 15

Gtr. 6

P.M. _____

13 13 13 13 10 10 13 13 13 13 10 10 13 13 10 10 12 9 10 12/13 10 12 13 10 12 10 13 12 13 10 13

Gtr. 7

P.M. _____

5 5 5 5 0 0 5 5 5 5 0 0 5 5 0 0 8 5 6 8 5 6 8 5 7 8 7 5 7 5 6 5

Gtrs. 5, 6 & 7: w/ Riffs B, B1 & B2
Gtr. 8: w/ Riff C

Cm7 Abmaj9

Gtr. 10

P.M. _____

8 11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8

Fm

P.M. -----

 11 11 11 11 8 8 11 11 11 11 8 8 11 11 8 8 | 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10 | 9 9 9 9 10 10 9 9 9 9 10 10 9 9 10 10

End double-time feel

Gtr. 10
 G5

 13 17 17 16 15 16 15 16 17 16 17 17 17 17 17 13 17 13 15 | 15 13 12 13 11 15 16 15 11 16 15 11 16 15 11 16 15 11 15 11

Gtrs. 1 & 2
 P.M. -----

 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 10 tacet
 C5

 Gtrs. 1 & 2

 20 18 18 20 18 18 20 18 | 18 20 20 18 18 20 18 20 | 18 20 20 18 20 20 18 20

Gtr. 7
 P.M. -----

 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 10 8 | 7 8 8 7 8 8 7 8

Gtr. 5
 P.M. -----

 12 11 11 12 11 11 12 11 | 11 12 12 11 11 12 10 8 | 10 12 12 10 12 12 10 12

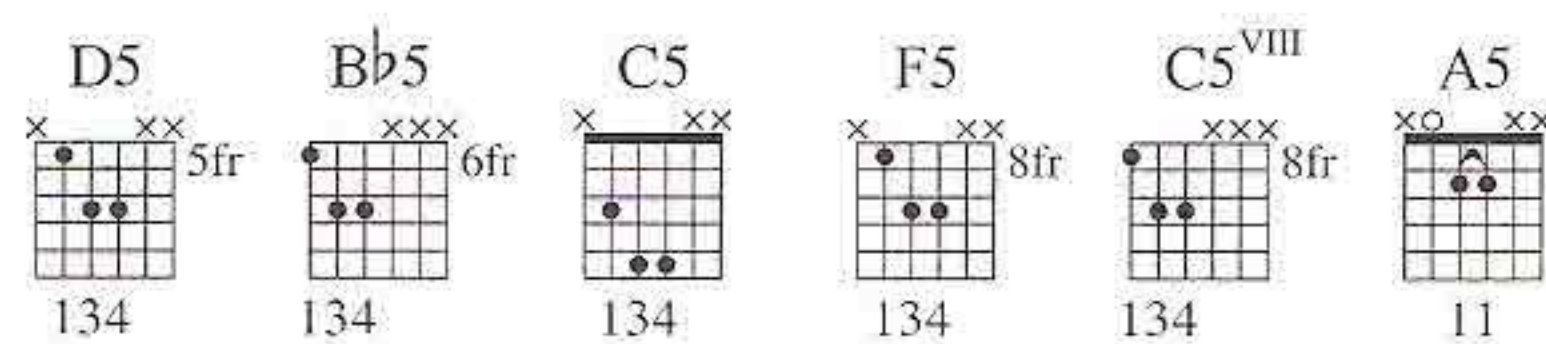
[illegible]

Ab5 G5 F5 Eb5 G5 F5 Eb5 D5 G5 N.C. C5 Bb5 C5 N.C.

42

Revolution Deathsquad

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtr. 6: 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro
Very fast ♩ = 250

D5

Gtr. 5 (dist.)

mf 8va loco

TAB

Gtr. 1 (dist.)

f P.M. P.M.

TAB

Gtr. 2 (dist.)

f P.M. P.M.

TAB

Gtrs. 3 & 4 (dist.)

f P.M. P.M.

TAB

Bb5 D5

18 20 18 20 20 18 18 17 19

14 15 14 15 15 14 14 17 15

10 12 10 12 12 10 10 9 12

P.M.

7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Bb5 D5 C5

8va

17 19 19 17 19 18 20 18 20 20 18

14 15 15 14 15 14 15 14 15 15 17 14 1/2

10 12 12 10 12 10 12 10 12 12 13 10 P.H.

P.M.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8 7 5 5

Gtr. 5 tacet

Bb5 N.C. Bb5 N.C. A5 N.C.

8va

P.H. w/ bar

11 (11) 11 (11)

-3 1/2 -3 1/2

Pitch: F

loco tr (e) 8va tr (e) loco 15ma

tr 11 (15) tr 18 (22) 13 10 12 10 10 13 10 13 10 10 12 12 10 14

tr (e) tr (e) 15ma

tr 12 (15) tr 10 (13) 14 15 14 12 12 15 14 15 14 15 12 14 15 14 12 14

P.M. P.M.

3 3 3 3 3 3 3 3 2 2 0

Verse

Gtrs. 1 & 2 tacet

*D5

1. Fly - ing o - ver dark - ened skies the bat - tle will call.
2. Search - ing through the mem - o - ries to o - pen the door.

Dis - tant an - gels cry - ing in the
Liv - ing on the edge of life like

Rhy. Fig. 1

Gtrs. 3 & 4

w/ variation on repeats

P.M. -----

P.M. -----

P.M. -----

*Chord symbols reflect basic harmony

C5

eye of the storm. And the world falls un - der the star - light
nev - er be - fore. And the ground chants un - der the moon - light

Gtr. 3

P.M. - P.M. semi-P.H. P.M. P.M. -----

Gtr. 4

P.M. - P.M. semi-P.H. P.M. P.M. -----

2nd time, Gtrs. 1 & 2: w/ Fill 1

Bb5 C5 D5

shin - ing from heav - ens be - low. Long years of pain and sor - row
fac - ing their fears all the same. Heav - ens fear now o - pen wide and

Gtrs. 3 & 4

P.M. -----

Fill 1
Gtrs. 1 & 2

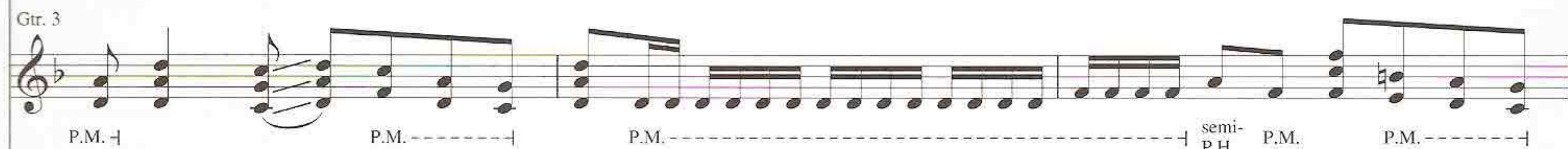
Harm. -----

Pitch: D

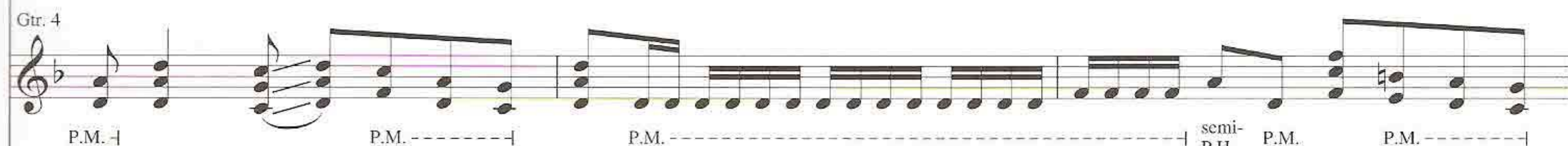
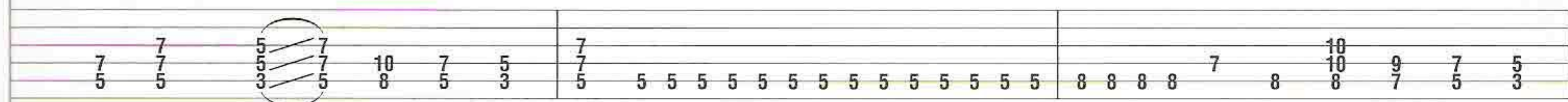
*Slide up and down string while picking 16th notes. Initial harmonic located one-fourth the distance between the 2nd & 3rd frets.



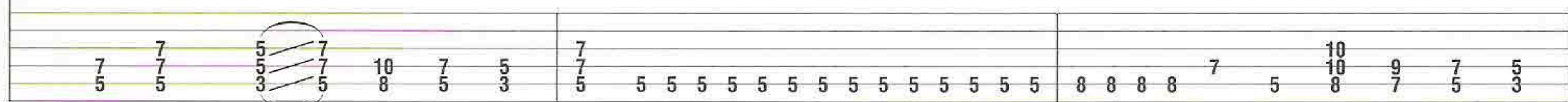
search - ing for more. — Cry for the touch of an - gels nev - er — be - fore. And the
up for the call. — All in stark re - al - i - ty the an - gels will fall. And the



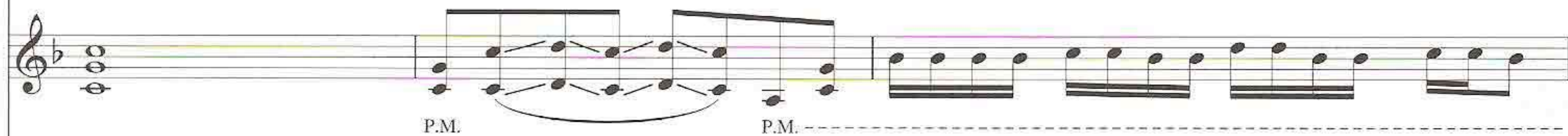
P.M. — P.M. — P.M. — semi-P.H. P.M. P.M. —



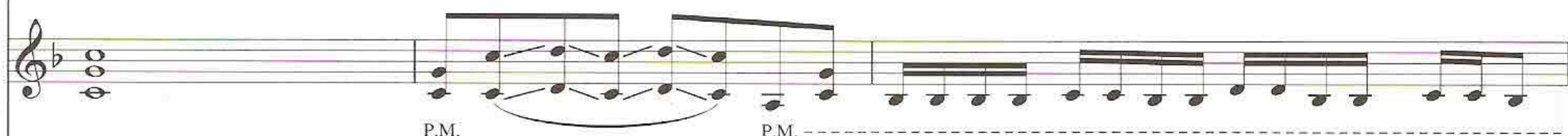
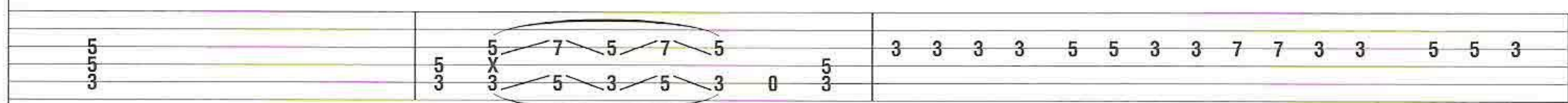
P.M. — P.M. — P.M. — semi-P.H. P.M. P.M. —



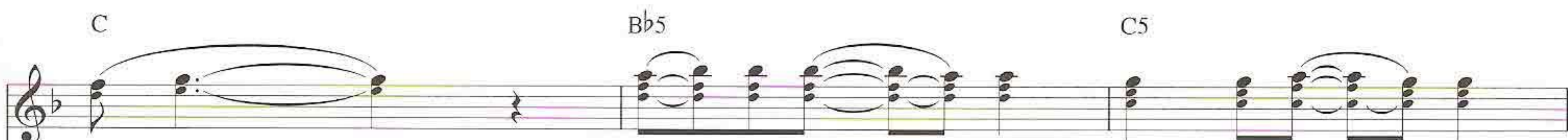
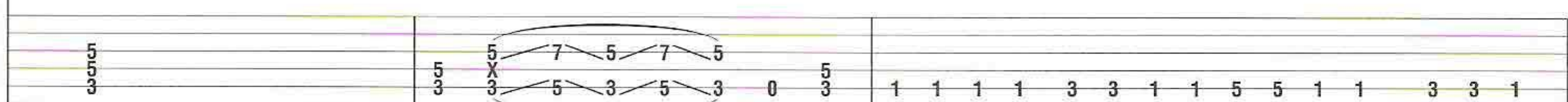
stars — fall — on the — ho - ri - zon, on - wards — and up through — the
world — cries — out for — the si - lence, lost in — the voic - es — un -



P.M. — P.M. —



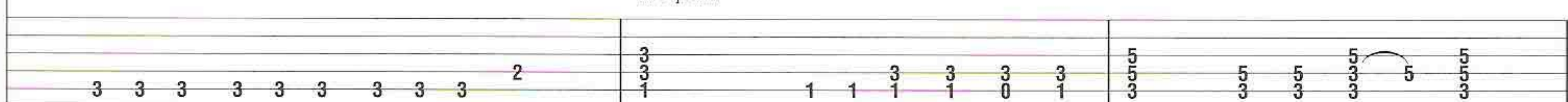
P.M. — P.M. —



pain. — Ride — the wind — and fight the de - mon
known. — Blind - ed by — the force of e - vil



P.M. — P.H. w/variation on repeats P.M. — P.M. —



*Composite arrangement

Dm

steel cries in - shin - ing the bright. night.

Gtr. 3

T T T T T T T T

15 12 8 12 15 12 13 12 8 12 15 12 13 12 8 12 8 5 8 12 8 10 8 5 8 12 8 10 8 5

Gtr. 4

T T T T T T T T

12 8 5 8 12 8 10 8 5 8 12 8 10 8 5 8 5 1 5 8 5 7 5 1 5 8 5 7 5 1

C5

Stand - ing to - geth - er for - ev - er on dark - ward,
Nev - er be - fore have they seen the dark - ness,

Gtrs. 3 & 4

P.M. -----

5 3 3 3 3 3 3 5 3 3 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 3 3

Fill 2

Gtr. 3

T T T T T T T

3 7 8 7 10 7 8 7 12 7 10 7 8 7 10 7 0 3 5 3 7 3 5 3 8 3 7 3 5 3 7

P.M. ----- P.H.

Pitch: C#

Fill 2A

Gtr. 4

T T T T T T T

5 8 10 8 12 8 10 8 13 8 12 8 10 8 12 8 1 0 3 0 3 0 1 0 5 0 3 0 2 0 3

P.M. -----

F5 Bb5 C5

flames burn - ing strong. — Hot wind in hell — of pain and sor - row the
 now they're — all gone. — Out from the shad - ows, storm - ing on — the

P.M. --- P.M. ---

D5 C5 Bb5 G5

now and ev - er on - wards. We stare in - to — the
 wings of rev - e - la - tions. Your soul will feel — no

P.M. ---

Dm C

dawn of a — new world. —
 mer - cy come — the dawn. —

Gr. 3 End Rhy. Fig. 2

P.M. --- P.M. --- semi-P.H. --- P.M. --- semi-P.H. ---

Gr. 4

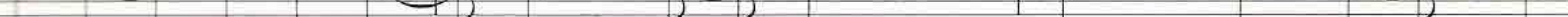
P.M. --- P.M. --- semi-P.H. --- P.M. --- semi-P.H. ---

Pre-Chorus

A5 N.C.

Bb5

D5



Cry out — for the fall — en he — roes lost in time — a — go. —
 Hold on for the morn — ing af — ter, nev — er to — let go. —

Riff A

Op. 5

Op. 5

w/ bar

		17
		X
		✓ 14

Gtrs. 3 & 4

Gtrs. 3 & 4

Measures 1-4 of the guitar part for Gtr. 3 & 4. The notation is on a single staff with a treble clef and a key signature of one flat. Measure 1 contains a quarter note G2, a quarter note A2, and a quarter note B2. Measure 2 contains a quarter rest, a quarter note G2, and a quarter note A2. Measure 3 contains a quarter rest, a quarter note G2, and a quarter note A2. Measure 4 contains a quarter rest, a quarter note G2, and a quarter note A2. The staff is divided into four measures by bar lines.

P.M.-----|

P.M. -----|

P.M. - 4

[illegible]

C5

Bb5

A5

The image shows a musical score for a song. It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, accessible style. The lyrics are written below the staff, aligned with the notes. The lyrics are: "In our minds they still be - long when the In the fires burn - ing strong, when the". The melody consists of a series of eighth and quarter notes, with some notes beamed together. The overall mood is contemplative and hopeful.

In our minds they still be - long when the
In the fires burn - ing strong, when the

The first system of musical notation for 'The Rose Tree' is written on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B-flat4, and 'The' under G4. A double bar line is placed after the first measure.

w/ bar

w/ bar

w/ bar

15 X ✓ 12	13 X ✓ 10	11 X 8	12 X ✓ 9
-----------------	-----------------	--------------	----------------

[illegible]

P.M. -----|

P.M. - - - - -

P.M. - 4

[illegible]

Bb

Gtr. 5 tacet

C5

sands of time are gone.
tides of time roll on.


End Riff A

Gtr. 5

End Kit A

[illegible]

Gr. 3



P.M.

5	5	5	5	7	7	5	5	8	8	5	5	7	7	5	5	5	5	5	5
5	5	5	5	7	7	5	5	8	8	5	5	7	7	5	5	5	5	5	5

Gtr. 4

1 2 3 4 5 6 7 8

1	1	1	1	3	3	1	1	5	5	1	1	3	3	1	1	תחב"ט	תחב"ט	תחב"ט	תחב"ט
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	-------	-------	-------	-------

Chorus

D5

Rise o - ver shad - ow moun - tains, blaz - ing _____ with
(Ah, _____) blaz - ing _____ with

Rhy. Fig. 3

Gtrs. 3 & 4

variation on repeats

D.M.

D.M.

w/ variation on repeats

P.M. - - - - |

P.M. -----

7 7 5	7 5	7 5	7 5 5	7 7 5	10 8	10 8	7 5	5 3	3 3 1
-------------	--------	--------	-------------	-------------	---------	---------	--------	--------	-------------

Rhy. Fill 1

Gtrs. 3 & 4

Musical score for "Crossing Valleys" by John Rutter. The score is for a vocal solo and piano accompaniment. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The score includes a vocal melody with lyrics and a piano accompaniment with a bass line. The lyrics are: "pow - er. Cross - ing val - leys, end - less tears, in in pow - er. Ah, in in". The piano accompaniment features a bass line with a 5-finger pattern and a 7-finger pattern.

The musical score is divided into two systems. The first system contains the vocal melody and the second system contains the guitar accompaniment.

Vocal Melody:

- Staff 1:** Treble clef. Chords A5, Bb5, C5, and F5 are indicated above the staff. The melody consists of eighth and quarter notes. Lyrics: "u - ni - ty we stand. Far and wide a".
- Staff 2:** Treble clef. Continuation of the vocal melody. Lyrics: "u - ni - ty we stand. Ah,".

Guitar Accompaniment:

- Staff 3:** Treble clef. Shows a sequence of chords and melodic lines. Includes a "P.M." (Palm Mute) section indicated by a dashed line.
- Staff 4:** Bass clef. Shows the bass line, including a "P.M." section.
- Staff 5:** Guitar tablature corresponding to the notes in the guitar parts above.

[illegible]

To Coda 1

A5

Bb5

C5 N.C.

On to - wards the gates of rea - son, fight for the truth and the free - dom, Glo - ri -

End Rhy. Fig. 3

P.M.

(1st time, cont. in slashes)

2
2
0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

3

Interlude

D5

Rhy. Fig. 4

Bb5

C5

D5

Gtrs.
3 & 4

a.

Gtr. 1

Gtr. 2

Bb5

F5

C5^{VIII}

D5

Bb5

C5

D5

(cont. in notation)

Riff B

Riff B1

F5

C5

F5 N.C.

End Riff B

Gtr. 1

17 20 20/22 20 17 18 20 18 20 20/22 20 18 19

P.H.

Pitch: A

Gtr. 2

10 10 10/11 10 10 7 9 7 9 9/10 9 7 8

P.H.

Pitch: F

Gtrs. 3 & 4

P.M.

P.M.

End Rhy. Fig. 4

D.S. al Coda 1

Bb5 A5 G5 A5 Bb5 C5

Bb5 N.C.

loco

P.M.

Harm. w/ bar

+1

-1

slack

10 9 7 9 10 8

5

loco

P.M.

Harm. w/ bar

+1

-1

slack

8 7 5 7 8 5

5

Gtrs. 3 & 4

P.M.

8 7 5 7 8 10 10 8

6 5 3 5 6 8

⊕ Coda 1

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 4

D5

B \flat 5

C5

D5

a.

Gtr. 1

Gtr. 2

P.M.

P.M.

B \flat 5

F5

C5

semi-P.H.

semi-P.H.

End double-time feel

Gtrs. 1 & 2: w/ Riffs B & B1

D5

B \flat 5

C5

D5

F5

C5

Gtr. 2 $B\flat 5$ N.C.

Gtr. 1 $B\flat 5$ A5 $B\flat 5$ C5

Harm. w/ bar

Pitch: D

5

17 13 17 12 17 13 17 15

13 10 13 8 13 10 13 11

Gtrs. 3 & 4

3 3 1 3 2 3 5 3

A5 N.C.

T 17 13 10 13 17 13 16 13 10 13 17 13 16 13 10 13

Harm. *

Pitch: A

*Execute harmonic and slide as before.

T 9 5 2 5 9 5 8 5 2 5 9 5 8 5 2 5

Harm. **

Pitch: A

**Execute harmonic and slide as before.

P.M.

2 2 0 2 0 2 0 2 0 2 0 2 0 2 0

Gtrs. 1-4 tacet

D5

Bb5

C5

*Gtr. 6 (dist.)

P.M. P.M.

*Doubled throughout

D5

A5

Bb5

C5

P.M. P.M.

Guitar Solo

Gtr. 6 tacet

D5

Gtrs.
3 & 4

Gtr. 7 (dist.)

f

17 13 17 12 17 15 17 13 15 17 18 17 18 20 17 20 18 17 20 18 17 19 18 16 15 17 15 14 15 17 15 17 18 (18)

w/ bar

-1/2

C5

8va

6 5 5 5 6 5

18 17 18 17 20 17 22 20 17 17 18 18 19 18 17 17 19 19 15 18 15 19 19 17 15 19 14 17 14 14 15 15 17 16 15 15 22

Eve

*w/ DigiTech Whammy Pedal

*Set for one octave above when depressed (toe down).

Bb5

P.M.

(cont. in notation)

8va-

Gtr. 7

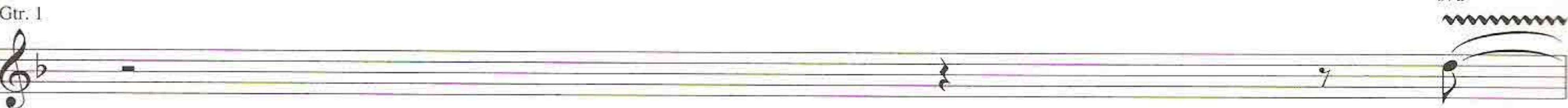
15ma-7

[illegible]

Gtr. 1

$$gva =$$

Gtr. 1



**w/ slide
***w/ octaver

10

**w/ slide

***w/ octaver

10

**Detach vibrato bar and use as a slide.

***Set for one octave above.

Gtr. 2

8va. —

[illegible]

†w/ slide

††w/ octaver

10

†Detach vibrato bar and use as a slide.

††Set for one octave above.

Gtr. 7 tacet C5 Dm C Bb

8va

Gtr. 1

loco

(10) 13 18

10 10 10 13 11 10 10 10 10 9 7 9 10 9 10

Gtr. 2

loco

(10) 13 18

7 7 6 10 8 6 7 6 7 5 7 5 7 5 7

Gtr. 5

8va

19 19 18 17 20 18 19 18 19 17 19 17 19 17 19

Gtrs. 3 & 4

P.M. P.M. P.M. P.M.

(3 3 1) 3 5 3 5 3 5 3 5 2 3 2 3 0 1 0 1 0 1 0 1 0 1 0 1

C Dm C Bb

11 10 11 13 12 12 13 13 11 10 10 10 10 13 11 10 10 10 10 9 7 9 10 9 10

1/2

8 6 8 5 8 8 5 8 6 7 7 7 6 10 8 6 7 6 7 5 7 5 7 5 7

8va

20 18 20 22 20 22 20 18 19 19 19 18 17 20 18 19 18 19 17 19 17 19 17 19

1

P.M. P.M. P.M. P.M. P.M. P.M.

2 3 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 0 1 0 1 0 1 0 1 0 1

C A5 C5 Dm 8va C Bb

9 10 8 7 8 10 9 10 9 10 10 10 11 11 8 12 22 22 20 17 20 17 20 17 17 20 18 20 22 18 15

5 7 5 8 5 7 5 7 5 7 7 6 8 8 10 13 10 10 13 10 13 10 12 10 10 12 10 12 14 15 12

17 19 17 15 17 19 17 19 22 24 24 22 24 24 22 25

2 3 2 3 2 3 2 3 2 2 2 5 5 5 5 5 3 5 3 5 3 5 3 5 0 1 0 1 0 1 0 1

C 8va Csus4 Dm C Bb

20 18 20 18 20 17 20 17 20 17 20 20/22 20 20 18 17 18 17 18 17

12 10 12 10 13 10 13 10 13 14 13 13 15 17 17 15 18 15 13 15 18

5 5 8 6 8 6 7 6

2 3 2 3 2 3 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 1 0 1 0 1 0 1

8va

C5

(17) 18 17 17 17/18 17/18 22 22 20 24 24 20 24 20 22 20 22 20 22 22 23 22 23 22 23 23 25 23 25

8va

(18) 15 13 14 13/15 13/15 18 18 17 20 22 20 22 20 17 18 17 18 17 18 18 20 18 20 18 20 20 22 20 22

(6) 7 5 7 5/7 5/7 6 6 5 8 10 8 5 8 5 6 5 6 5 6 6 8 6 8 6 8 8 10 8 10

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(0) 0 0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtrs. 1 & 2 tacet

Am

G

F5

G

Gsus4.

Am

Gtr. 9 (dist.)

Gtr. 8 (dist.)

Wah Wah
The Ventures

12/8

f
w/ wah-wah
P.M. -----|

5 5 5 5 5 7 5 7 5 7 5 7 5 7 10 12 12 9 9 12

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented on a grand staff. The top staff is a treble clef, and the bottom staff is a bass clef. The melody is written in the treble clef, starting on a G4 note. The bass staff contains a single line of music, which appears to be a simplified or accompaniment version of the melody, using a different clef. The score is divided into two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests. The bass staff has a single line of music, which is a simplified version of the melody, using a different clef. The score is divided into two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written in a simple, folk-like style, with a key signature of one flat (B-flat) and a common time signature (C). The notes are mostly quarter and eighth notes, with some rests.

Sva 7

loco

P.H.

Pitch: C#

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lower staff is a bass clef, likely for a piano accompaniment, featuring a series of chords and single notes. The lyrics are written below the bass staff, corresponding to the notes. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second 'The Rose Tree', the third 'The Rose Tree', and the fourth 'The Rose Tree'. The lyrics are written in a stylized, handwritten font. The score is titled 'The Rose Tree' at the top left.

G5

10 10 12 12 12 12 12 12 13 13 13 13 13 13 15 15

T T T T T T T T

19 10 15 19 10 15 19 10 15 19 10 15 19 10 15 19 10 15

[illegible]

Our Father who art in Heaven, Hallowed be Thy Name. Thy Kingdom come, Thy will be done on Earth as it is in Heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from the evil one. For the Kingdom is Thine, the power is Thine, and the glory is Thine forevermore.

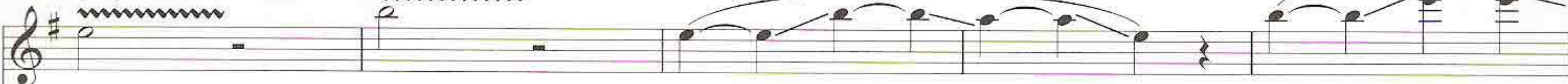
Half-time feel

Gtrs. 8 & 9 tacet

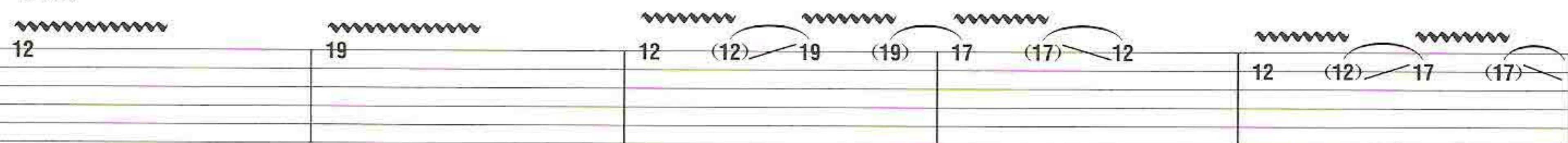
E5 N.C. C5 N.C. D5 N.C. E5 D5 E5 N.C.

8va

*Gtr. 10 (dist.)

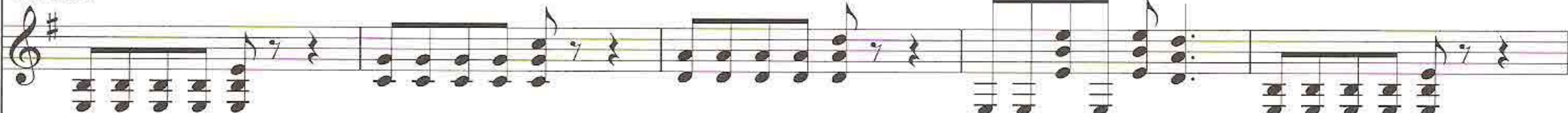


f
w/ slide

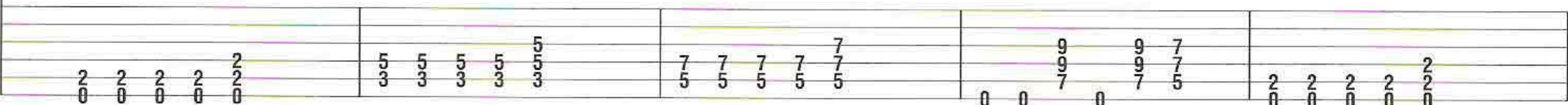


*Doubled throughout

Gtrs. 3 & 4



P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

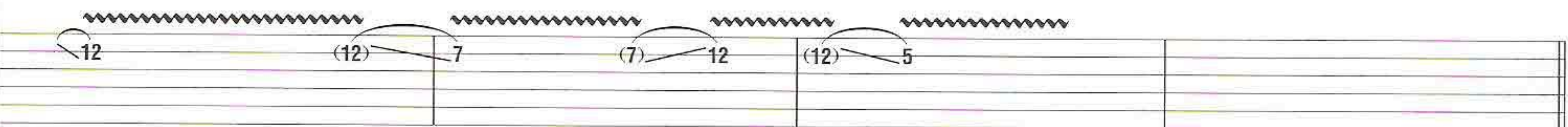


D.S.S. al Coda 2

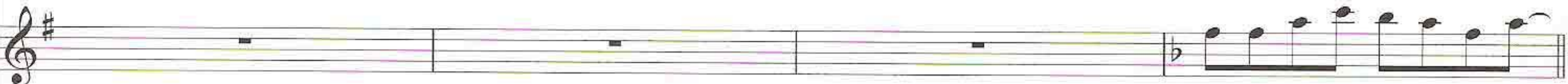
End half-time feel

C5 N.C. D5 N.C. B5 D5 Gtr. 10 tacet Dm C Bb

Gtr. 10



Gtr. 1



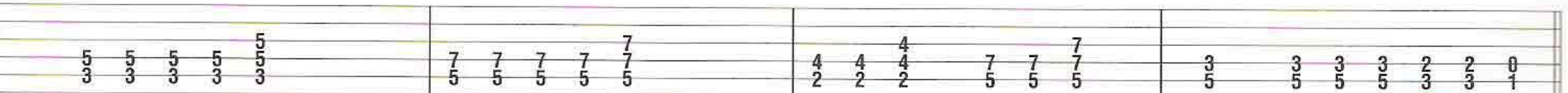
Gtr. 2



Gtrs. 3 & 4



P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----



⊖ Coda 2

Sya

20 22 20 22 20 22 22 23 22 23 22 23 / 23 25 23 25

5 6 5 6 5 6 6 8 6 8 6 8 / 8 10 8 10

P.M. P.M. P.M.

Gtrs. 1 & 2 tacet

E5

Gtr. 3

The image shows the musical notation for guitar 3 across three measures. The staff is in treble clef with a key signature of one sharp (F#). Measure 1 contains a quarter note chord (F#4, A4, C5), a quarter rest, a quarter note chord (F#4, A4, C5), a quarter rest, a quarter note chord (F#4, A4, C5), a quarter rest, and a quarter note chord (F#4, A4, C5). Measure 2 contains a whole rest. Measure 3 contains a quarter note chord (F#4, A4, C5), a quarter rest, a quarter note chord (F#4, A4, C5), and a whole rest. The guitar part is labeled 'Gtr. 3'.

Gtr. 4

P.M.

B5 B♭5 A5 E5

8va

Gtr. 5

P.H.

9 8 7

Pitch: D# D C#

Gtrs. 3 & 4

[illegible]

E5 C5

12 12 12 13 15 13 12 13 13 12 12 13 13 12 12 14 15 14 15 14 15 13 12 15 15 14 14 15 15 13 13

14 12 14 12 14 12 14 14 12 12 14 14 12 12 15 12 15 12 14 12 12 12 15 15 12 12 14 14

P.M. P.M. P.M.

7 7 7 7 9 7 7 7 7 7 7 7 7 7 7 7 10 10 10 8 8

End Rhy. Fig. 5

Gtrs. 3 & 4: w/ Rhy. Fig. 5

E5 C5

8va

Gtr. 1

24 19 20 21 21 20 22 19 22 19 22 19 22 20 21 24 24 19 20 19 20 20 19 22 19 22 22

Gtr. 2

17 12 12 14 14 12 14 12 14 12 15 12 14 12 14 17 17 12 12 12 12 12 14 12 15 14

End Riff C

E5 C5

8va

24 19 20 21 21 20 22 19 22 19 22 19 22 20 21 19 22 20 22 20 21 19 21 19 20 21

17 12 12 14 14 12 14 12 14 12 15 12 14 12 14 12 14 12 14 12 12 14 12 14

D5

Bb5

Loco

13 13 13 15 14 15 13 13 13 15 14 15 13 13 13 15 14 15 15 14 15 13 15

Case 2

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff. The first measure is marked with a '14' below the staff, and the second measure is marked with a '12' below the staff.

D5

Bb5

15ma7

P.H.

15ma 7

P.H.

13 13 13 15 14 15 13 13 13 15 14 13 15 13 17 13 17 13 17 13 17 15

14 14 14 12 15 12 14 14 14 12 15 14 12 14 12 15 13 15 13 15 13 15 13 15

Gr. 2: w/ Riff C

Gtrs. 3 & 4: w/ Rhy. Fig. 5 (2 times)

E5

C5

E5

8va

8va

The first system of the musical score for 'The Bird Song' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style, primarily using quarter and eighth notes. The notes are mostly on the lines of the staff, with some accidentals (sharps and naturals) indicating specific pitches. The system ends with a double bar line.

C5

E5

C5

542-

loco

E5 C5

Gtr. 1

15 12 12 12 12 13 15 13 15 15 15 13 12 12 15 13 12 13 12 12 11 12 15 12 16 12 12 13 15 15

Gtr. 2

17 12 12 14 14 12 14 12 14 12 15 12 14 12 14 12 12 14 12 14 12 14 12 14 12 14 12 15

E5 D5 C5 G5 A5 G5 A5 B5 N.C.

Gtr. 1

w/ wah-wah

12 15 10 13 13 12 10 12 15 12 10 12 10 12 10 13 12 12 13 15 16 16

P.M. ---| w/ bar ---|

Gtr. 2

w/ wah-wah

8 12 8 10 10 8 7 8 10 8 7 8 7 8 7 10 8 8 10 12 12 12

P.M. ---| w/ bar ---|

Gtrs. 3 & 4

P.M. P.M. ---| P.M. P.M. ---| P.M.

9 9 7 7 5 7 5 5 5 5 5 5 7 7 5 7 5 9 9

B \flat 5

C5

Loco

P.M. -----

12 12 12 12 10 10 12 12 14 12 12 12 10 10 12 12

15 9 14 9 15 9 17 9 15 13 15 14 15

Loco

P.M. -----

8 8 8 8 7 7 8 8 10 8 8 7 7 8 8

17 10 15 10 17 10 19 10 15 14 12 15 12

semi-P.H.

Dm

B \flat

C5

8va -----

15ma -----

Loco

H.H. w/ bar ----- H.H. w/ bar -----

17 13 15 15 12 13 10 11 10 12 8 10 8

13(25) (13) (13) (13) 12(36) (12) (12) (12) 10 10 13 10 12 10 10 12 10 12 10

*Hypothetical fret location.

14 10 10 12 9 9 10 7 8 7 9 5 7 5

8(20) (8) (8) (8) 7(19) (7) (7) (7) 15 15 14 15 14 12 15 15 14 12 13 12

F5

14 12 14 15 12 14 15 12 14 15 12 14 15 12 14 15

13 14 13 15 13 15 17 13 13 14 12 15 12 15 12 14

15 13 15 12 14 15 12 14 15 12 14 15 12 14 15 12

10 12 10 12 10 12 14 10 12 10 12 13 10 13 10 12

8va

*w/ DigiTech Whammy Pedal

*Set for one octave above when depressed (toe down).

**w/ DigiTech Whammy Pedal

**Set for one octave above when depressed (toe down).

C5

D5

Bb5

8va

G5

8va

Loco

T T T T T

22 19 15 19 22 19 15 19 22 19 15 19 22 19 15 19 22 19 15 14 14 15

17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 15 17 15 12 10 10 12

D5 C5 A5

Gtr. 3 & 4

P.M. P.S. w/ bar

14 14 15 15 14 14 15 15 17 17 15 15 14 14 15 15

10 10 12 12 10 10 12 12 14 14 12 12 10 10 12 12

D5

8va

w/ bar

10 (10) 12 (12) 14 (14) 17 (17)

13 13 15 15 15 13 13 15 15 15

*Bend fretted string downward over edge of fretboard while trem. picking.

*See above footnote.

Gtr. 2 tacet

C5

A5

Gtr. 1 *8va* *loco* P.H. -----

20 20 20 18 17 20 18 17 17 20 18 17 20 18 17 20 19 17 14 15 17 15 14 17 15 14 17 15 14 17 15 14 15 17 15 14 17 15 12 13 12 13 12

Pitch: F E F E

D5

Gtr. 1 *8va* *loco* P.M. ----- P.H. P.M. ----- P.H.

14 14 14 14 15 15 14 14 15 14 14 14 14 15 15 14 14 15 15 14 14 18

Gtr. 2 *8va* *loco* P.M. ----- P.H. P.M. ----- P.H.

15 15 15 15 17 17 15 15 15 15 15 15 17 17 15 15 15 15 15 15 15 15

Gtr. 2 tacet

A5

Gtr. 1 *loco* semi-P.H. -----

14 15 14 15 15 17 15 14 15 14 15 14 15 14 14 15 14 15 12

D5

8va

Gtr. 1

20

Gtr. 8

Gtr. 9
divisi

wah-wah off

15ma

P.H.

17 14 17\15 14\12 18 15 15 18 13\15 10\12 18 15

Pitch: C

Gtr. 1 tacet

Bb5

C5

8va

Gtr. 8

22 18 22 18 22 18 22 18 17 22 21 22 21 17 21 17 21 17 20 20/22 20\17 20

loco

Gtr. 9

18 15 18 15 18 15 18 15 13 19 17 19 17 14 17 14 17 14 17 17/19 17\14 17

D5

8va

20 17 18 15 18 15 17 18 22 18 15 22 18 15 23 18 15 23 18 15 22 18 15 22 18 15 20 18 20 18

8va

17 13 15 14 15 17 13 15 20 17 13 20 17 13 22 17 13 22 17 13 20 17 13 20 17 13 18 17 18 17

loco

13 10 10 12 10 12 10 11 14 10 7 14 10 7 15 10 7 15 10 7 14 10 7 14 10 7 12 10 12 10

loco

14 10 12 12 14 10 12 17 14 10 17 14 10 19 14 10 19 14 10 17 14 10 17 14 10 15 14 15 14

A5 Bb5 C5

w/ wah-wah

17 14 12 14 12 15 12 14 14 12 10 10 12 14 13 15

w/ wah-wah

14 10 9 10 9 12 9 10 10 9 7 7 9 10 10 11

F5

13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6

13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6

8va

T 17 13 8 17 13 8 18 13 8 18 13 8 17 13 8 17 13 8 18 13 8 18 13 8 17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 18 13 8 18 13 8

T 14 10 5 14 10 5 15 10 5 15 10 5 14 10 5 14 10 5 15 10 5 15 10 5 14 10 5 14 10 5 15 10 5 15 10 5 17 10 5 17 10 5 15 10 5 15 10 5

Bb5

8va

T 15 10 6 15 10 6 17 10 6 17 10 6 15 10 6 15 10 6 13 10 6 13 10 6 15 10 6 15 10 6 17 10 6 17 10 6 15 10 6 15 10 6 13 10 6 13 10 6

T 17 11 6 17 11 6 18 11 6 18 11 6 17 11 6 17 11 6 15 11 6 15 11 6 17 11 6 17 11 6 18 11 6 18 11 6 17 11 6 17 11 6 15 11 6 15 11 6

C5

8va

T 15 12 8 15 12 8 17 12 8 17 12 8 18 12 8 18 12 8 15 12 8 15 12 8 15 12 8 15 12 8 17 12 8 17 12 8 18 12 8 18 12 8 20 12 8 20 12 8

T 17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 17 13 8 17 13 8 17 13 8 17 13 8 18 13 8 18 13 8 20 13 8 20 13 8 17 13 8 17 13 8

A5

Bb5

8va

semi P.H.

8va

C5

8va

15ma

P.H. w/ bar

-2 1/2

8va

15ma

P.H. w/ bar

-2 1/2

Gtrs. 3 & 4

P.M.

Interlude

Gtrs. 8 & 9 tacet

D5

C5

Oh.

Oh.

Gtrs. 3 & 4

D5

Gtr. 3

P.S. (cont. in notation)



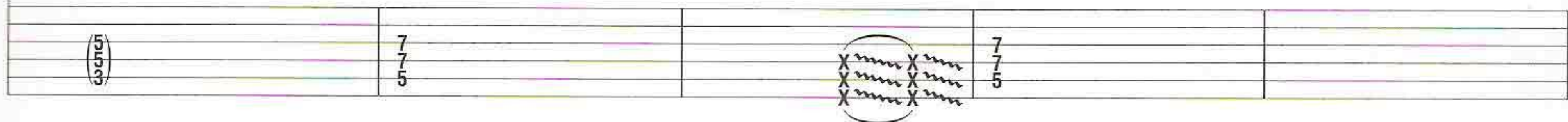
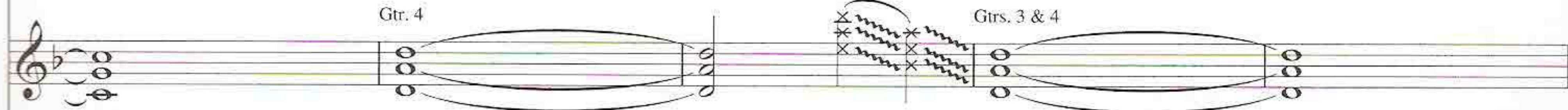
Oh.

Gtr. 4

Gtrs. 3 & 4

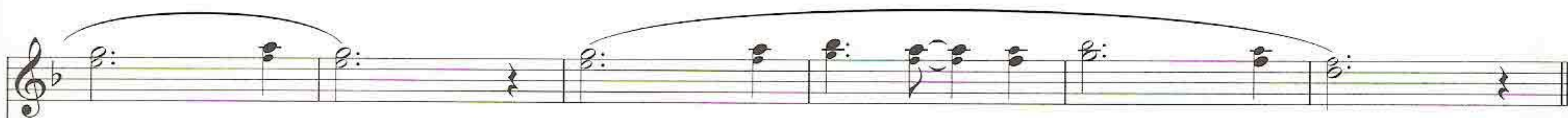
(Gtr. 3, cont. in slashes)

P.S.

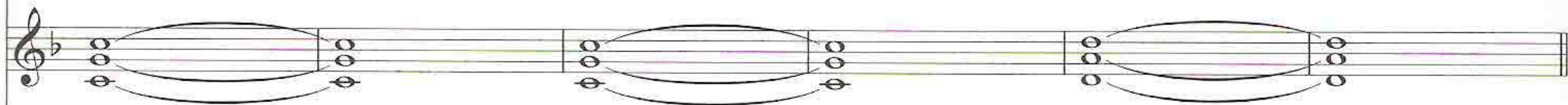


C5

D5



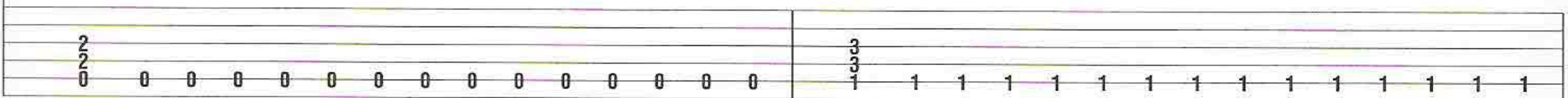
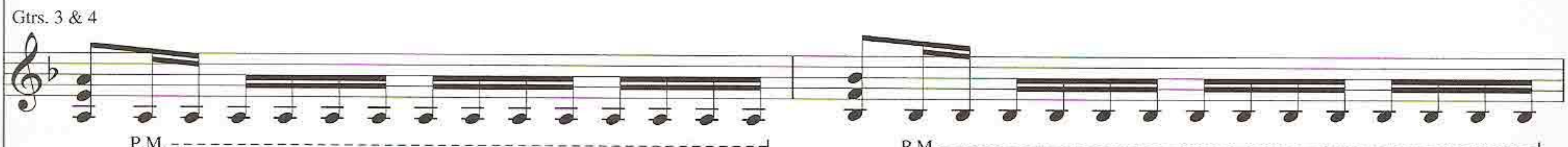
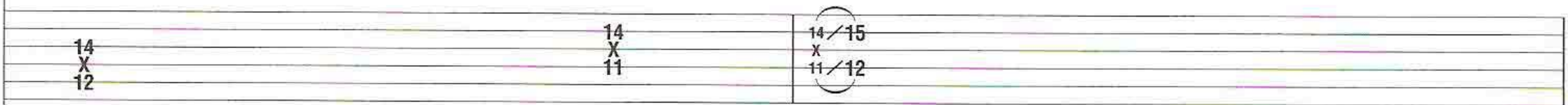
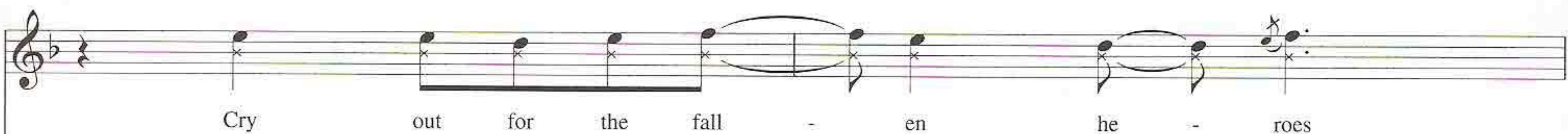
Oh.



Pre-Chorus

A5

Bb5



Gtrs.
3 & 4

C5

(cont. in notation)

Riff D **End Riff D**

*Gtrs. 1 & 2

The image shows a musical score for a guitar riff. The top staff is a treble clef staff with a key signature of one flat (Bb). It contains a sequence of notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E

*Gtr. 1 w/ DigiTech Whammy Pedal, toe down.

86

NC. D5

Gtr. 7

w/ DigiTech Whammy Pedal

Gtr. 1

steady gliss.

Gtr. 2

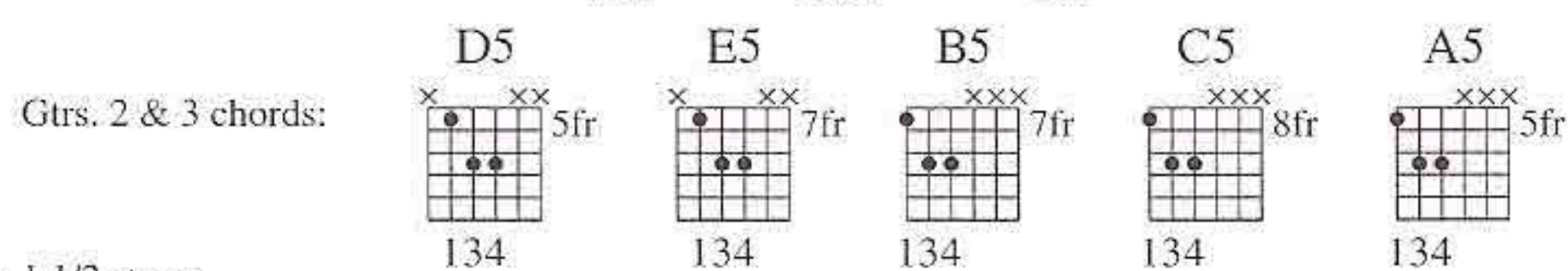
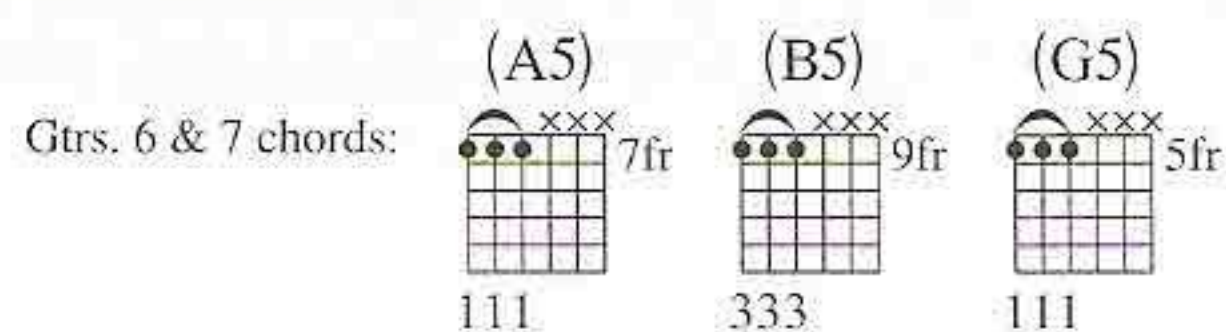
steady gliss.

Gtrs. 3 & 4

steady gliss.

Storming the Burning Fields

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtrs. 6 & 7: Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Very fast ♩ = 200

N.C.

(Sound effects, 2 sec.)

Gtr. 1 (dist.)
8va

E5 B5

f
*w/ DigiTech Whammy Pedal

+6 12 +6 12

*Set for one octave above when depressed (toe down).

Gtrs. 2 & 3 (dist.)

f

TAB

2 2 4 4 0 2

C5 B5 F5

8va

tr

+6 13 +6 12 +6 13 (12) +4 +1 1/2

tr

w/ bar

4 4 2 3 -1 1/2

slack

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E5

E5

C5

D5

【例 1】

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The piece consists of 16 measures, divided into four groups of four measures each. The melody is a simple, repetitive tune. The first measure of each group starts with a forte dynamic marking (*f*). The piece ends with a repeat sign.

11 12 12 12 12 12 11 12 16 12 12 12 12 12 12 12

11 12 12 12 12 12 11 12 16 16 12 12 12 12 12 12

11 12 12 12 12 12 11 12 16 16 12 12 12 12 12 12

Gtr. 5 (dist.)

p

f

P.M.

7 9 9 9 9 9 7 9 12 12 9 9 9 9 9 9

7 9 9 9 9 9 7 9 12 12 9 9 9 9 9

7 9 9 9 9 9 7 9 12 12 9 9 9 9 9

Gtrs. 2 & 3

B5

E5

C5

The first system of musical notation for 'The Little Boat' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. A slur covers the next two notes, A4 and G4, which are quarter notes. This is followed by a quarter rest. Above the staff, the tempo marking '15ma 7' is written. Below the staff, the performance instruction 'P.H.' is written. The system ends with a double bar line.

12 11 12 13 12 11 12

[illegible]

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----

[illegible]

P.H.

P M -----

Pitch: A#

[illegible]

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The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It shows a sequence of notes: a whole note F#4, followed by a half note G#4, and then a series of eighth notes starting from A4 and descending to E4. The bottom staff shows the corresponding fret numbers: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first three measures of the melody, which are identical to the first three measures of the second system. The melody is written in treble clef with a key signature of one sharp (F#). The notes are: Measure 1: A4, B4, C5 (quarter notes); Measure 2: D5, E5, F#5 (quarter notes); Measure 3: G5, A5, B5 (quarter notes). The lyrics 'The Rose Tree' are written below the first measure of each system. The second system contains the next three measures: Measure 4: C5, B5, A5 (quarter notes); Measure 5: G5, F#5, E5 (quarter notes); Measure 6: D5, C5, B4 (quarter notes). The lyrics 'The Rose Tree' are written below the first measure of this system as well. The score is accompanied by a guitar tablature at the bottom, which shows the fret numbers for each note. The first system's tablature is: Measure 1: 10, 10, 8; Measure 2: 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8, 8; Measure 3: 7, 7, 5. The second system's tablature is: Measure 4: 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5; Measure 5: 9, 9, 7; Measure 6: 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7. The guitar tablature is written on a six-line staff, with the numbers indicating the fret number for each note.

Verse

Gtrs. 4 & 5 tacet

* Em



1. Burst - ing through the fi - res and a - veng - ing. Fa - tal warn - ing bat -
2. Blind - ed by the hate and de - si - re burn - ing in your heart

Gtr. 2



w/ variation on repeat

P.M.

P.M.

5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9

5 5 9 9 7 7 9 9 5 5 9 7

5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9

Gtr. 3



w/ variation on repeat

P.M.

P.M.

7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10

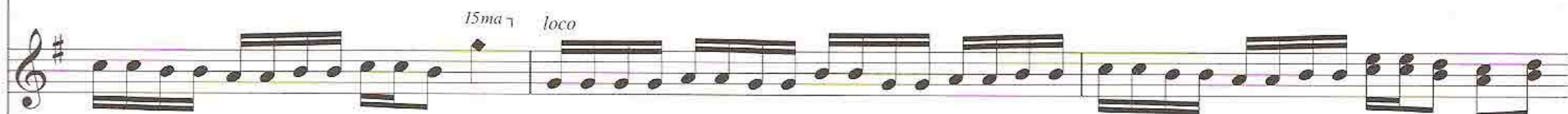
7 7 10 10 9 9 10 10 7 7 10 9

7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10

*Chord symbols reflect overall harmony.



- tles are rag - ing. Pow - er of dark - ness the rise - for the fight. We'll be
like a fi - re. Chal - leng - ing all the suf - fer and fear. Our ho -



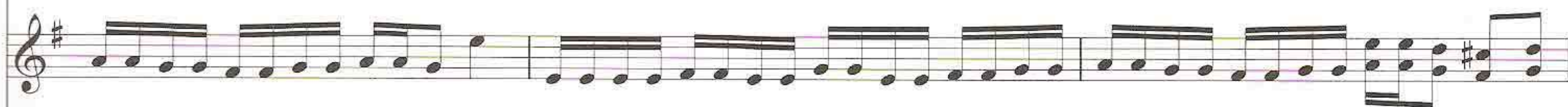
P.M. P.H. P.M.

5 5 9 9 7 7 9 9 5 5 9 8

5 5 5 5 7 7 5 5 9 9 5 5 7 7 9 9

5 5 9 9 7 7 9 9 10 10 9 7 7 9

Pitch: G



P.M. P.M.

7 7 10 10 9 9 10 10 7 7 9

7 7 7 7 9 9 7 7 10 10 7 7 9 9 10 10

7 7 10 10 9 9 10 10 9 9 7 6 7 5

C D E5 C5

strong and stand our ground. Death is all a - round
 ri - zons take con - trol. Blood spills all a - round

P.M. P.M. P.M.

2 2 2 2 5 5 2 2 4 4 2 2 4 4 5 4 4 4 4 7 7 4 4 5 5 4 4 4 5 9 9 7 0 0

P.M. P.M. P.M.

3 3 3 3 7 7 3 3 5 5 3 3 5 5 7 5 5 5 5 9 9 5 5 7 7 5 5 5 7 9 9 7 0 0

G5 D5

us and my heart is beat ing weak er.
 us and our en - e - mies draw near er.

Gtrs. 2 & 3

P.M.

E5 C5 G5 D5

Fight the day with pow - er of im - mor - tal souls a - rise.
 Sac - ri - fice your life to have them car - ry you a - way.

To Coda 1

Chorus

Gtrs. 4 & 5 tacet

E5 C5

crush the e - vil stand - ing on the

Voc. Fig. 1

(Ah. _____)

Rhy. Fig. 3

Gtrs. 2 & 3

w/ variation on repeat P.M. -----

7 7 7 7 7 7 7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 3 3 3 3 3

D5 E5 A5

tem - ple in the fi - re storm - ing. Fly be - yond the

Ah. _____

7 7 5 7 7 5 2

C5 D5

lost ho - ri - zons high. _____

7 7 5 7 7 5

E5 C5

He roes of the night are call - ing,

Ah.

Gtr. 4 Riff A

P.M.

16 16 16 16 16 16 16 16 17 17 17 17 16 16 16 16 19 19 19 19 17 17 17 17 16 16 16 16 19 19 19 19

Gtr. 5 Riff A1

P.M.

17 17 17 17 17 17 17 17 14 14 14 14 17 17 17 17 16 16 16 16 14 14 14 14 17 17 17 17 16 16 16 16

Gtrs. 2 & 3

P.M.

9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 3 3 3 3 3 3 3 3 3 3 3 3

D5 E5 C5

see the prom - ised land is fall - ing. Reach - ing for the

Ah.)

P.M.

19 19 19 19 19 19 19 19 19 19 16 16 16 16 19 19 19 19 17 17 17 17 16 16 16 16 17 17 17 17 19 19 19 19 19 19 19 19 16 16 16 16 17 17 17 17

P.M.

16 16 16 16 16 16 16 16 16 16 16 16 17 17 17 17 16 16 16 16 14 14 14 14 12 12 12 12 14 14 14 14 15 15 15 15 15 15 15 15 17 17 17 17 14 14 14 14

P.M.

7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 9 9 7 7 7 7 7 7 7 7 7 7 7 7 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3

To Coda 2

pow - ers deep in - side. On through _ the

B5 N.C.

End Voc. Fig. 1

End Riff A

15ma

P.M.

*w/ slide

19 19 19 19 17 17 17 17 16 16 16 16 17 17 17 17

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

26 23 19

*Detach vibrato bar and use as slide.

End Riff A1

8va

P.M.

**w/ slide

16 16 16 16 14 14 14 14 17 17 17 17 14 14 14 14

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

23 19 14

**Detach vibrato bar and use as slide.

End Rhy. Fig. 3

P.M.

P.M.

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

4 4 2 2 2 2 2 2 4 4 2 2 2 2 2 2

4 4 2 4 4 2

E5

C5 D5

8va loco P.H. 15ma

24 24 24 22 20 24 24 24 22 13 15 15 15 10 13 12 13 13/15 13

Pitch: G

8va loco P.H. 15ma

20 20 20 19 17 20 20 20 19 12 15 15 15 12 14 12 14 14/16 14

P.M.

5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 5 7 7 5 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 7 7

E5 C5 D5 E5

loco 8va

15 15 15 12 12 15 20 20 20 20 15 17 17 15 17 17 15 17 17 17 19 17 15 17

loco semi-P.H. - 1

12 12 12 12 12 12 15 15 15 17 15 12 14 14 12 14 14 12 14 14 14 16 14 12 14

P.M. P.M. - 1

9 7 9 7 7 5 9 7 5 5 5 7 7 5 9 9 7 0

****Slide down with left hand
and slide up with right
hand while tapping.**

A5

Take us to the place of death— and carry on for

ev - er more. — Burn - ing on the dreams of

Gtr. 4 & 5

12 10 12 10 12 15 12 10 12 10 12 10 12 15 12 10 | 10 10 12 13 10 12 13 12 13 10 12 12

A5

mem - o - ries — long gone. — And you'll

8va

17 15 17 20 17 15 17 15 17 15 17 14 17 15 17 15 | 12 (13) 14 (15) 12 (13) 14 (15)

B5

N.C.

D.S.S al Coda 2

tr

P.S.

⊕ Coda 2

B5

side.

*w/ slide steady gliss.

16 20 23

*As before

**w/ slide steady gliss.

16 21 25

**As before

P.M. — P.M. —

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtr. 1 tacet
 G[♯]m (Bm) N.C. B (D) N.C. G[♯]m (Bm) N.C.

8va

Gtr. 4

23 21 19 21 19 21 19 23 19 21 23 21 19 21 19 21 19 21 21 (23) 19 18 16 19 17 16 18 16 15 16 18 17 19 16 18 19 18 16 18 16 19 17 16

19 18 16 18 16 18 16 19 16 18 19 18 16 18 16 18 16 19 16 18 18 (19) 23 21 19 18 21 19 17 20 18 20 17 19 21 18 19 21 23 21 19 18 21 19 18 19 18 21 19

Gtr. 5

Gtr. 6

Gtr. 7 divisi

*P.M. -----| P.M. -----| P.M. -----|

5 5 5 5 5 5 4 4 4 4 4 5 5 5 5 5 5 5 5 5 5

*Applies to both gtrs.

B (D) N.C. F[♯]5 (A5) G[♯]5 (B5)

8va

w/ DigiTech Whammy Pedal w/ bar w/ bar

19 17 16 18 16 (+6) (+6) (+6) (+6) (+6) (+6) 18 18 21 19

18 21 19 20 16 (+6) (+6) (+6) (+6) (+6) (+6) 21 21 19 23

Gtrs. 6 & 7

P.M. -----|

4 4 4 4 4 5 7 7 9

Gtrs. 4 & 5 tacet

E5 (G5) F#5 (A5) G#m (Bm) N.C. D5 (F5) N.C.

8va

w/ bar

✓21 19 21 ✓19 18

8va

w/ bar

✓24 23 19 ✓23 21

Gtr. 6

P.M. -----

Gtr. 7 divisi

P.M. -----

5 5 5 5 5 3 3 3 3 3

G#m (Bm) N.C. D5 (F5) N.C. G#5 (B5) G5 (Bb5) G#5 (B5) Bb5 (Db5) A5 (C5)

Gtr. 6

Gtr. 7

P.M. -----

P.M. -----

P.M. -----

5 5 5 5 5 3 3 3 3 3 2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 3 3 3

G#5 (B5) G5 (Bb5) G#5 (B5) Bb5 (Db5) A5 (C5) C5 (Eb5) B5 (D5) C5 (Eb5) D5 (F5) C#5 (E5)

P.M. -----

2 2 2 2 2 2 1 1 1 1 1 1 2 2 2 2 2 2 4 4 4 3 3 3 1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 3 3 3 2 2 2

C5 (Eb5) B5 (D5) C5 (Eb5) D5 (F5) C#5 (E5) C5 (Eb5) N.C.

Gtrs. 6 & 7 tacet

(Gtrs. w/ sound effects) 3 sec.

P.M. -----

1 1 1 1 1 1 0 0 0 0 0 0 1 1 1 1 1 1 3 3 3 2 2 2 1 1 1

E5 B5 E5

Gtr. 8 (dist.)

Harm. -----

f

*Digitech Whammy Pedal

15ma -----

loco

15ma -----

P.H.

P.H.

1/2 -----

5 5 5 5

7 / 9 9 11

11 (11) 9 9

[illegible]

End Rhy. Fig. 4

P.M.

Gtr. 8

5

8va

15ma

loco

P.H.

Pitch: F#

T T T T T T

12 14 15 12 14 15 12 14 16 12 14 16 14 12 16 14 12 14 16 17 14 16 17 15 17 19 15 17 19 15 12 15 19 15 19 19 14 19 14 17 14 17 21 17 21

8va

C5

D5

T T T T T T

21 16 21 16 20 17 15 19 20 19 20 19 20 X 19 17 15 19 16 19 16 19 20 17 20 17 19 20 17 19 20 19 17 19 17 19 19 22 19 20 19 19 19 22 19

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (1st 6 meas.)

A5

D5

Gtr. 8 tacet

E5

Gtr. 8

22

Gtr. 4

13 13 15 13 12 12 15 15 15/17 15 12 10 12/14 14 11 12 11 14 12 14

Gtr. 5

10 10 7 10 8 9 7 7 8 7 8 7 12 12 14 15 14 12 15 12

Gtr. 4

A5

8va

w/ bar

12 14 14 9

12 12 12 12 12 12 12 12 10 13 12 10

17 17 17 17 17 17 17 17 15 17 13 14

Gtr. 5

8va

w/ bar

15/17 17 12

15 15 15 15 15 15 15 15 13 12 15 13

20 20 20 20 20 20 20 20 19 20 17 17

Gtr. 4 *loco*

B5 C5 B5

8va

12 14 12 11 14 12 11 14 14 17 15 14 16 14 17 16

19 17 20 19 17 19 18 16 24 24 24 24 24 24 24 24 24

Gtr. 5 *loco*

8va

19 17 16 19 17 16 19 17 17 15 14 17 15 14 16 14

22 20 19 22 20 19 21 19 19 19 19 19 19 19 19

Gtrs. 2 & 3

P.M. -----

4 4 2 4 2 5 3 4 4 2

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
Gtrs. 4 & 5 tacet

G5 D5 E5 B5

Gtr. 8

17 12 9 17 12 9 17 14 10 17 14 10 19 14 10 19 14 10 21 14 10 21 14 10 22 14 10 22 14 10 21 14 10 21 14 10 19 14 10 19 14 10 12

C5 D5

17 20 17 15 19 16 14 19 16 14 19 14 12 19 14 12 19 12 19 11 19 12 19 11 19 14 12 12

w/ bar

G5 D5 E5 B5 A5

15ma 8va

P.H.

14 12 14 12 14 12 14 15 14 12 14 12 14 15 14 12 15 14 12 14 12 14 12 15 17 16 17 17 18 17 19 19

B5 C5 D5

8va

19 15 17 16 17 14 17 16 17 15 19 19 20 19 17 15 14 14 19 17 15 20 20 19 17

Gtrs. 2 & 3

P.M.

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 2 4 2 4 2 5 7 7 5

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1st 14 meas.)

E5

C5

Gtr. 8: tacet

D5

Gtr. 8

Gtr. 4

Gtr. 5

Gtr. 4

Gtr. 5

E5

A5

*w/ octaver

*Set for one octave above.

semi-P.H.

C5

D5

8va

octaver off

8va

loco

8va-----

E5 loco +

6 5 6 5

17 17/19 17

T T T T T T T T T T

17 20 17 20 17 20 17 20 15 20 15 20 15 20 15 20 15 12 20 12 20 12

8va-----

3 5 5

14 14 15 14

T T T T T T T T T T

15 19 15 19 15 19 14 19 14 19 14 19 14 19 10 19 10 19 10

C5 D5 E5

5 5 5 5

T T T T T T T T T

20 15 20 15 20 15 20 12 20 12 20 10 20 10 20 8 20 8 20 8

14 12 14 12 15 12 12 14 12 14 12 14 12 14

8va-----

loco loco

5 5 6 6

T T T T T T T T T T

19 14 19 14 19 14 19 10 19 10 19 10 19 10 19 7 19 7 19 7 19

13 12 13 15 15 12 13 12 13 15 13 12 12

C5 8va-----

6 6

/12 12 10 12 10 12 10

T T T T T T T

15 12 15 12 10 15 12 15 12 10 15 12

P.S. *

*Tap w/ pick and slide.

8va-----

6 6

/15 15 14 15 14 15 14

T T T T T T T

19 15 19 15 14 19 15 19 15 14 19 15

P.S. **

**Tap w/ pick and slide.

	Interlude	
End double-time feel	G	N.C.

Gtrs. 2-5 tacet

C

Whoa.

End Voc. Fig. 2

Whoa.

Em D

Whoa.

Whoa.)

G C

Whoa. Whoa.

Gtr. 5

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - -

15 15 15 13 13 13 12 12 12 12 12 13 13 15 15 15 13 13 13 12 12 14 14 14 13 13 13 14 12

Gtr. 4

P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - - P.M. P.M. - - - P.M. - - -

16 16 16 14 14 14 12 12 12 12 12 14 14 16 16 16 14 14 14 12 12 14 14 14 12 12 12 14 12

G D5

Whoa. And we will

(Whoa.)

Gtrs. 2 & 3

8va

w/ slide steady gliss.

15 15 15 13 13 13 12 12 12 12 12 13 13 13 15 15 15 20 24 27

16 16 16 14 14 14 12 12 12 12 12 14 14 14 16 16 14 19 24 28

Chorus
Double-time feel

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 2 & 3: w/ Rhy. Fig. 3
Gtrs. 4 & 5 tacet

E5 C5 D5

crush the e - vil stand - ing on the tem - ple in the

E5 A5 C5

fi - re storm - ing. Fly be - yond the lost ho - ri - zons

Gtrs. 4 & 5: w/ Riffs A & A1

D5 E5 C5

high. He - roes of the night are call - ing,

D5 E5 C5

see the prom - ised land is fall - ing. Reach - ing for the pow - ers deep in -

B5 N.C.

side. On through _ the

Gtr. 4

P.M.

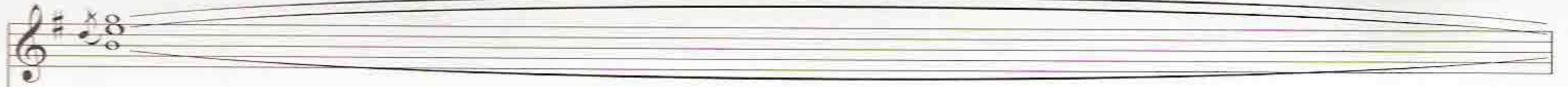
16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Gtr. 5

P.M.

16 16 16 16 16 16 16 16 16 16 16 16 16 16 16

Outro
E5



night.

Gtr. 4

T 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12

Gtr. 5

T 20 17 12 20 17 12 22 17 12 22 17 12 20 17 12 20 17 12 20 17 12 20 17 12 22 17 12 22 17 12 20 17 12 20 17 12

Gtrs. 2 & 3

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8va

T 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12

8va

T 20 17 12 20 17 12 22 17 12 22 17 12 20 17 12 20 17 12 20 17 12 20 17 12 22 17 12 22 17 12 20 17 12 20 17 12

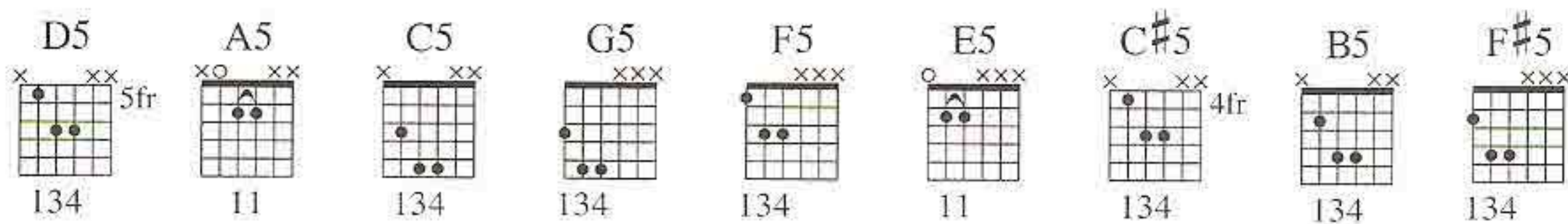
P.M.

T 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(cont. in slashes)

Operation Ground and Pound

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Gtr. 8: 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro

Moderately fast $\text{♩} = 120$

D5

Gtrs.
1 & 2
(dist.)

f

(cont. in notation)

Riff A

End Riff A

 δva

Gtr. 3 (dist.)

Riff A1

End Riff A1

Gtr. 4 (dist.)

Riff A2

End Riff A2

Sva-

Gtr. 5 (dist.)

Riff A3

End Riff A3

Gtr. 6 (dist.)

TAB 10 14 14 14 14 10 14 14 14 14 14 14 14 10 14 10 14 14 14 14 10 14 14 14 14 14 14 14 10 14

Gtrs. 3, 4, 5 & 6: w/ Riffs A, A1, A3 & A3 (3 times)

F5

C5

D5

F5

C5

Gtrs. 1 & 2

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains six measures of music. The bottom staff is in bass clef and contains six measures of music. The melody is written in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first measure of the treble staff starts with a treble clef and a B-flat. The first measure of the bass staff starts with a bass clef and a B-flat. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment.

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Gtrs. 3, 4, 5 & 6: w/ Riffs A, A1, A3 & A3 (4 times)

Gtrs. 3, 4 & 6: w/ Riffs A, A1 & A3

D5 F5 C5 A5 D5 F5

Faster ♩ = 200

Gtr. 3

C5 B♭5 A5 D5 loco A5 C5

Gtr. 4

Gtr. 5

8va

Gtr. 6

Gtrs. 1 & 2

*Vol. swell

D5

semi-P.H.

7/10 10 10 10 10 9 10 | 10 10 10 10 11 11/13 | X 8/10 10 10 11 10 11 13

semi-P.H.

5/7 7 7 6 7 5 7 | 7 6 7 6 8 8/10 (10) | 7/10 10 10 12 10 12 10

Rhy. Fig. 1

P.M. -----

7/5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 7/5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

G5

loco

P.H. P.M. -----

T T 18 13 17 13 11 10 11 13 13\10 6 | 8 10 10 10 10 10 10 10 13 10 10 10 10 10 10 | 8 10 10 10 10 10 10 10 13 10 10 10 10 10 10

P.M. -----

13 10 13 10 12 10 12 10 12\10 7 | 5 7 7 7 7 7 7 10 7 7 7 7 7 7 7 | 5 7 7 7 7 7 7 10 7 7 7 7 7 7 7

P.M. -----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Verse

Gtrs. 3 & 4 tacet

*B5

A5



1. Smash - ing through the bound - a - ries, die, I watch you die in - side while storm - ing through the burn - ing fields. your

Rhy. Figs. 2 & 2A

Gtrs. 1 & 2

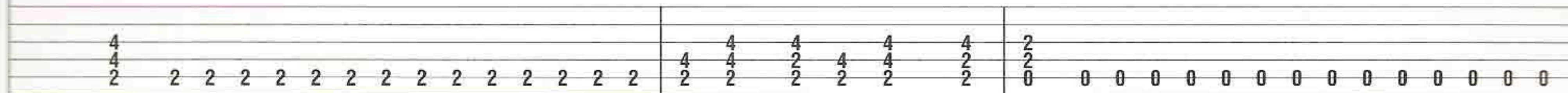


w/ variation on repeat

P.M.

P.M.

P.M.

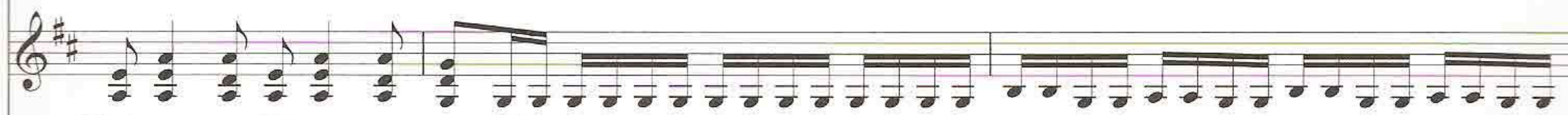


*Chord symbols reflect basic harmony.

G5



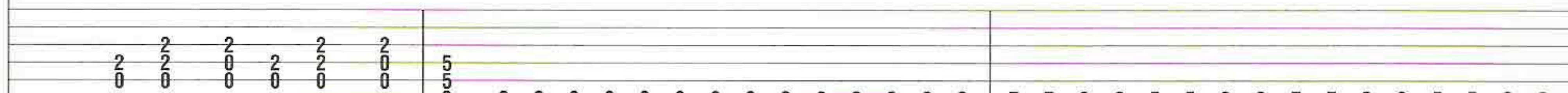
life. And re - ject be - fore the an e - vil one on to - wards the morn - ing sun. that



P.M.

P.M.

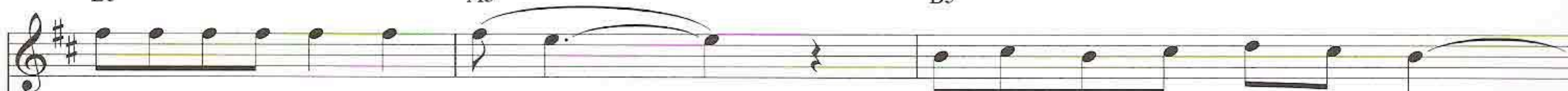
P.M.



B5

A5

B5

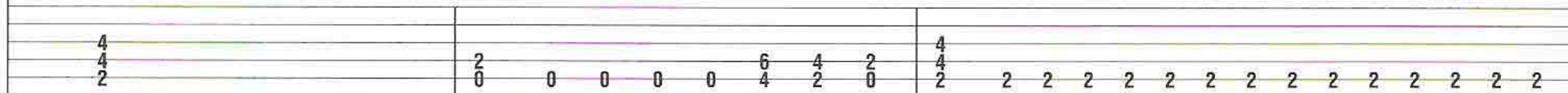


Fall - ing un - der skies of pain. You Still we're search - ing end - less - ly, killed so man - y minds. You feel the pow er



P.M.

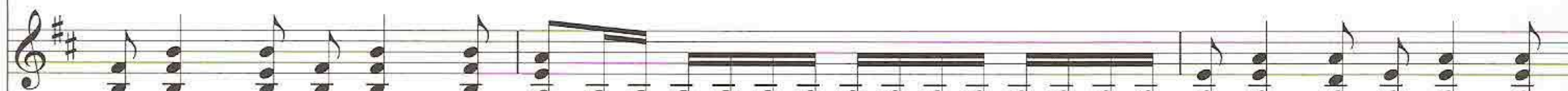
P.M.



A5



deep with - in the crash - ing o - ver sev - en seas. in side, just to

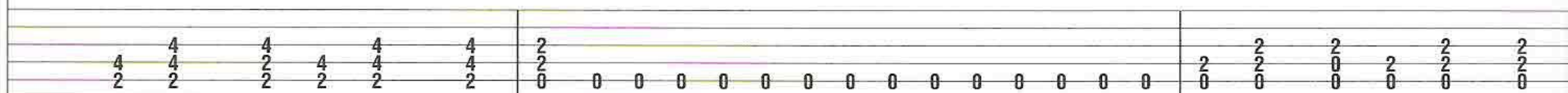


P.M.

P.M.

P.M.

P.M.



G5 B5

Tor - tur - ing the win - ter skies, rid - ing o - ver plains of ice. Shad - ows in the fields of ____ the
find the rea - son for the trea - son, now you will ____ be

Gtr. 1

P.M. -----

2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 5 5 2 2 4 4 2 2 5 5 2 2 4 | 4 4 2

Gtr. 2

P.M. ----- semi-P.H.

3 3 3 3 5 5 3 3 7 7 3 3 5 5 3 3 | 7 7 3 3 5 5 3 3 7 7 3 3 5 | 4 4 2

A5 G5

slain. ____ Crash - ing steel ____ and rag - ing fu - ry
mine. ____ Screams of pain ____ in death des - cend - ing

Gtr. 3

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- |

12 9 9 12 9 9 11 12 | 12 9 9 12 9 9 11 12

End Rhy. Fig. 2

Gtr. 1 (cont. on lower staff) Gtr. 4

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- |

2 2 0 | 14 10 10 14 10 10 12 14 | 14 10 10 14 10 10 12 14

End Rhy. Fig. 2A

Gtr. 2 Gtrs. 1 & 2

P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ---- | P.M. ----

2 2 0 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

B5

smash rise their a quest, gain de from stroy hell the de ar fend my. ing.

Gtr. 3

P.M. -----

Gtr. 4 *divisi*

T T T T T T T T

12 12 10 10 12 12 10 10 12 12 10 10 10 7 10 7 14 7 14 7 10 7 10 7 14 7 14 7

12 9 12 9 16 9 16 9 12 9 12 9 16 9 16 9

Gtr. 1

P.M. -----

T T T T T T T T

14 14 12 12 14 14 12 12 14 14 12 12 4 0 4 0 7 0 7 0 4 0 4 0 7 0 7 0

Gtr. 2

P.M. -----

T T T T T T T T

4 4 2 4 0 4 0 5 2 5 2 9 2 9 2 5 2 5 2 9 2 9 2

E5

Crash Burn the their le hearts gions with of in the the twi fi light, re,

Gtr. 3

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

12 9 9 9 9 9 11 9 11 9 9 12 9 9 11 9

Gtr. 4

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

14 10 10 11 10 10 12 10 12 10 10 14 10 10 12 10

Gtrs. 1 & 2

P.M. -----

P.M. -----

P.M. -----

P.M. -----

P.M. -----

9 7 0 0 9 7 0 0 9 7 9 7 9 7 0 0 9 7 0 0 9 7 0

2nd time, Gtrs. 3 & 4: w/ Fills 1 & 2

B5

tem - plars of steel will burn.
war - ri - ors of light will be slain.

A5

P.M.

14 12 15 14 12 15 14 12 15 14 12 14 14 12 14 11

11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 9

4 4 2

2 0 2 0 2 0 2 0 2 0

Fill 1

Gtr. 3

P.S.

12 10 12 10 12 14 12 10 12 10 12 10 12 14 12 10

Fill 2

Gtr. 4

P.S.

12 11 12 11 12 14 12 11 12 11 12 11 12 14 12 11

Pre-Chorus

Glass 3 & 4 intact

D5 A5 B5 G5

Cry far a way as we reach for the day,
Rise through the pain like the sun will rise a gain

Rhy. Fig. 3

Geol

The second system of the musical score for 'The Little Boat' consists of two staves. The top staff continues the melody from the first system, featuring a treble clef and a key signature of one flat. It includes a variation on the repeat sign, indicated by the text 'w/ variation on repeat'. The bottom staff continues the bass line, featuring a bass clef and a key signature of one flat. It includes a variation on the repeat sign, indicated by the text 'P.M. ---- | semi-P.H. | P.M. ---- | semi-P.H. |'. The system concludes with a final measure in both staves.

Rhy. Fig. 3A

Fig. 2

The Rose Tree

w/ variation on repeat

P.M. ----|

P.M. ----|

7 7 5

3 3 3

5 7

D5 A5 G5

blast - ing our way through the pun - ish - ment and the pain.
 day af - ter day, but the mem - o - ries nev - er change.

Gtr. 5 (dist.)

Girs. 1 & 2

Musical score for "The Rose Tree" on a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, there are three measures of tablature for a guitar, corresponding to the melody. The tablature uses numbers 1-5 to represent frets. The first measure of the melody is marked "P.M." (Plectrum Melody). The second and third measures are also marked "P.M."

[illegible][illegible]

praying that I'll see you all. _____ } Far a -
 in - no - cence of our souls. _____

Gtrs. 1 & 2

P.M. -----

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4 2 2 0

Chorus

E5 A5

way, will our eyes — now see the day? — For to —

Gtr. 1

w/ variation on repeat P.M. -----

4 2 1 1 1 2 1 4 1 2 4 2 4 6 4 2 4 6 4 2 9 6 4 2 4 6 4 2

Gtr. 2

w/ variation on repeat P.M. -----

2 2 0 2 2 2 4 2 6 2 4 6 2 0 2 4 2 0 7 4 2 0 2 4 2 0

C#5 A5

day, the ev - er - last - ing e - ter - nal sun. Washed a -

Gtrs. 1 & 2

6 6 4 2 2 0

Gtrs. 1 & 2 tacet

A5 N.C.

stand for all our lives live to -

P.M. -----

Gtr. 6 (dist.) *mf*

Gtr. 7 (dist.) *mf*
divisi

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 0

7 7
9 9

Interlude

E5 A5 C#5

Gtrs. 1 & 2

night. Whoa.

(cont. in notation)

7 5 4
9 7 5

5 5 7 4
6 6 8 5

To Coda

B5 A5 N.C.

Whoa.

Gtr. 6

Gtr. 7

7 5 4
8 6 8 5

7 5 4
8 6 6 4

Gtrs. 1 & 2

4 2
4 2

2 2 0

Gtrs. 6 & 7 tacet

E5 N.C. B5 N.C. E5 N.C.

Gtr. 3

8va

+ + + + + + + +

6 6 6 6

T T T T T T T T

19 16 12 19 16 12 21 16 12 19 16 12 19 16 12 21 16 12 19 16 12

P.H. w/ bar P.H. w/ bar

16 (16) 14 (14)

*string noise

*Slide fingers up and down open string.

Gtr. 4

8va

+ + + + + + + +

6 6 6 6

T T T T T T T T

16 12 7 16 12 7 17 12 7 16 12 7 16 12 7 16 12 7 17 12 7 16 12 7

P.H. w/ bar P.H. w/ bar

12 (12) 14 (14)

*string noise

**Slide fingers up and down open string.

Gtr. 6

Gtr. 7

5

6

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2

P.M. P.M. P.M.

9 7 7 7 7 7 7 9 7 7 7 7 7 7 9 7 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

Gtr. 3

loco

semi-P.H.

Gtr. 4

loco

semi-P.H.

G5

10 8 10 8 10 13 10 8 10 8 10 8 10 13 10 8 10 8 10 8 10 13 10 8 10 8 10 13 10 8

12 10 12 10 12 15 12 10 12 10 12 10 12 15 12 10 12 10 12 10 12 15 12 10 12 10 12 10 12 15 12 10

A5

D5

8/11 11 10 11 (11) 10 11 11 10 11 (11) 10 10 10 10 10 10 10 10 10 10 10 10

10/12 12 10 12 (12) 10 12 12 10 12 (12) 10 15 15 13 15 15 13 15 15 13 15 13 10 13

Pitch: B

F5

C5

(10) 9 10 13 13 17 17/20 20 20\17 15 13 15/17 17\15 13 15 13

(13) 12/14 10 10 10 10/13 13 10 12 10 12/14 14\12 10 12 10

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtrs. 6 & 7 tacet

N.C.

B5 N.C.

E5 N.C. B5 N.C.

8va

Gtr. 3

16 12 12 13 13 12 12 16 12 16 19 24 19 16 19 16

+6

-1 -1 -1

*w/ DigiTech Whammy Pedal w/ bar

**w/ bar

*Set for one octave above when depressed (toe down).

**Detach vibrato bar and rake tip across muted strings.

8va

Gtr. 4

17 12 13 14 14 13 12 17 12 12 16 19 16 12 16 12

+6

-1 -1 -1

***w/ DigiTech Whammy Pedal w/ bar

† w/ bar

***Set for one octave above when depressed (toe down).

† Detach vibrato bar and rake tip across muted strings.

Gtr. 6

Gtr. 7

5

6

[illegible]

Gtrs. 3 & 4 tacet

D5 (E5) Bb5 (C5) A5 (B5) D5 (E5) F5 (G5) D5 (E5) F5 (G5) G5 (A5) D5 (E5) F5 (G5) D5 (E5)

*Gtr. 8 (dist.)

f P.M. P.M. P.M. P.M.

*Doubled throughout

**Symbols in parentheses represent chord names respective to de-tuned guitar. Symbols above represent actual sounding chords.

G5 (A5) D5 (E5) G5 (A5) D5 (E5) G5 (A5) A5 (B5) D5 (E5) Bb5 (C5) A5 (B5) D5 (E5) F5 (G5) D5 (E5) F5 (G5) G5 (A5)

P.M. P.M. P.M. P.M. P.M.

D5 (E5) Bb5 (C5) A5 (B5) D5 (E5) G5 (A5) C5 (D5)

Half-time feel

P.M. P.M.

D5 (E5) G5 (A5) Bb5 (C5) C5 (D5) D5 (E5)

P.M.

G5 (A5) C5 (D5) D5 (E5) G5 (A5) Bb5 (C5) C5 (D5)

End half-time feel

P.M.

Qtr. 5

D5 (E5) Bb5 (C5) A5 (B5) D5 (E5)

P.M.

13 13 11 13 10 10 11 13 13 11 13 10 10 11 13 13 11 10 11 11 10 10

Gr. 4

P.M.

14 14 12 14 10 12 10 12 14 14 12 14 10 12 10 12 14 14 12 10 12 12 10 12

[illegible]

Bb5 A5 Bb5 C5 D5 Bb5 A5
 (C5) (B5) (C5) (D5) (E5) (C5) (B5)

P.M.

10 10 9 10 10 10 11 13 13 11 13 10 10 10 11 13 13 11 13 10 10 10 11

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, and the second system contains the next two measures. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The score is marked with a 'P.M.' (Piano Moderato) tempo indication. The bottom of the image shows a series of numbers: 3, 3, 3, 3, 8, 7, 8, 10, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 8, 7, 5, which likely represent fingerings or a specific notation system.

D5	G5	D5	G5	D5	G5	A5	D5
(E5)	(A5)	(E5)	(A5)	(E5)	(A5)	(B5)	(E5)

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff. The first measure is marked with a 'P.M.' (Piano Moderato) tempo indication.

[illegible]

B♭5	A5	D5
(C5)	(B5)	(E5)

B \flat 5 A5 B \flat 5 C5
(C5) (B5) (C5) (D5)

Gtr. 3

P.M.

13 13 12 13 14 15 14 13

13 13 12 13 12 12 13 15

13 13 15 14 15 15 13 12

Gr. 4

Gr. 4

P.M.

10 10 13 10 10 12 10 10 10 13 10 13 13 10 12 10 10 12 10 12 12 10 13

D5
(E5)

B♭5	A5	D5
(C5)	(B5)	(E5)

Gtr. 3

G5 D5 (A5) (E5) G5 D5 G5 A5 (A5) (E5) (A5) (B5) C5 Bb5 (D5) (C5) D5 F5 D5 F5 G5 (E5) (G5) (E5) (G5) (A5)

P.M. w/ wah-wah P.S.

15 15 13 15 15 15 13 15 13

Gtr. 4

P.M. w/ wah-wah P.S.

12 12 10 12 12 10 12 11 11 10 11 11 11 10 11 10

Gtr. 8

P.M. P.M. P.M. P.M.

5 5 5 5 5 5 5 10 8 8 8 8 8 8 5 8 5 8 10 8

A5 (B5) 8va

wah-wah off T 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8 15 12 8

P.S.

8va

wah-wah off T 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12 20 17 12

P.S.

P.M.

7 7 7 7 7 7 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Gtrs. 3, 4 & 8 tacet

B5 A5

Gtr. 9 (dist.)

f semi-P.H.

14 12 10 14 12 10 12 11 9 12 11 9 12 10 9 12 7 9 10 7 9 11 7 9 10 7 8 10 7 9 10 7 9 7 10 9 10 7 9 7/10 7/10

G5

PH

Pitch: A2

Gtr. 9 tacet

B5

A5

w/ DigiTech Whammy Pedal

w/ bar

w/ DigiTech Whammy Pedal

w/ bar

G5

D5

8va

 δva

P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A
D5

A5

B5

8va

Qtr. 4

semi-P.H.

14 15 17 15 14 15 15/17

T T T T T T T T T

15 20 15 20 15 20 15 20 24 20 24 20 24 20 24 20 15 20 15 20 15 20

8va

Qtr. 3

semi-P.H. ---- |

17 15 14 17 15 17 17/19

T T T T T T T T T

15 19 15 19 15 19 15 22 19 22 19 22 19 22 19 15 19 15 19 15

G5

8va

D5

loco

P.M. -- | P.M. -- | P.M. -- | P.M. -- |

22 22 19 19 19 17 16 17 17 17 16 19 20 19 22

14 14 15 19 14 14 15 19 16 16 14 19 16 16 14 19

8va

loco

P.M. -- | P.M. -- | P.M. -- | P.M. -- |

17 14 15 14 16 14 12 12 12 12 15 15 19

15 15 14 17 15 15 14 17 14 14 15 19 14 14 15 19

A5

8va

G5

loco

P.H. w/ bar

14 12 14 12 15 12 14 12 0

9 8 12 8 11 10 14 10 12 12 15 12 14 14 17 14

Pitch: G#

8va

loco

P.H. w/ bar

14 18 15 14 17 14 15 14 0

8 7 10 7 10 9 12 9 12 10 14 10 14 12 15 12

Two systems of guitar tablature, each consisting of a musical staff and a corresponding numeric fretboard diagram. The first system has 16 measures, and the second system has 16 measures. Both systems feature a melodic line with a long sustain or breath mark over the entire phrase.

System 1:

- Staff: Treble clef, key signature of two sharps (F# and C#).
- Diagram: 15 12 15 12 17 12 17 12 19 12 19 12 20 12 20 12 15 12 15 12 17 12 17 12 19 12 19 12 20 12 20 12

System 2:

- Staff: Treble clef, key signature of two sharps (F# and C#).
- Diagram: 16 12 16 12 18 12 18 12 19 12 19 12 21 12 21 12 16 12 16 12 18 12 18 12 19 12 19 12 21 12 21 12

Two systems of guitar tablature. The first system is divided into three measures, each with a specific chord or scale label above it. The second system is divided into three measures, with the first measure marked '8va' and the third measure marked 'loco'.

System 1:

- Measure 1: D5 (17 17 14)
- Measure 2: A5 (15 15/17 17\15 14)
- Measure 3: B5 (14 12 16 14 12)

System 2:

- Measure 1: 8va (22 21 17)
- Measure 2: (19 19/21 21\19 17)
- Measure 3: loco (17 15 19 17 15)

Two systems of guitar tablature. The first system is divided into two measures, each with a specific chord or scale label above it. The second system is divided into two measures, each with a specific chord or scale label above it.

System 1:

- Measure 1: Gtr. 4 G5 ((12) 14 14/16 14 12)
- Measure 2: E5 (12 12 12 12 14 16 14 16 14 12 12 12 12 14 16 14 16 14)

System 2:

- Measure 1: Gtr. 3 ((15) 17 17/19 17 15)
- Measure 2: (9 9 9 9 11 12 11 12 9 9 9 9 11 12 11 12)

Two systems of guitar tablature. The first system is divided into two measures, each with a specific chord or scale label above it. The second system is divided into two measures, each with a specific chord or scale label above it.

System 1:

- Measure 1: Gtr. 3 ((15) 17 17/19 17 15)
- Measure 2: (9 9 9 9 11 12 11 12 9 9 9 9 11 12 11 12)

System 2:

- Measure 1: Gtr. 3 ((15) 17 17/19 17 15)
- Measure 2: (9 9 9 9 11 12 11 12 9 9 9 9 11 12 11 12)

Two systems of guitar tablature. The first system is divided into two measures, each with a specific chord or scale label above it. The second system is divided into two measures, each with a specific chord or scale label above it.

System 1:

- Measure 1: Gtrs. 1 & 2 dpo
- Measure 2: P.M. (7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7)

System 2:

- Measure 1: Gtrs. 1 & 2 dpo
- Measure 2: P.M. (7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7)

First system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 20 17 20 17 19 17 19 17 20 17 20 17 24 17 24 17 20 17 20 17 19 17 19 17 20 17 20 17 24 17 24 17. The letters 'T' are placed above the notes.

Second system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 21 16 21 16 19 16 19 16 21 16 21 16 24 16 24 16 21 16 21 16 19 16 19 16 21 16 21 16 24 16 24 16. The letters 'T' are placed above the notes.

Third system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7. The letters 'P.M.' are placed below the notes.

Fourth system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 9 10 12 9 11 12 9 11 12 9 10 12 9 14 15 17 16. The letters 'A5' are placed above the notes. The text 'w/ wah-wah' is written below the staff.

Fifth system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 5 7 4 5 7 4 6 7 4 6 7 5 7 4 5 10 12 14 17. The letters 'A5' are placed above the notes. The text 'w/ wah-wah' is written below the staff.

Sixth system of guitar tablature. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4 0 0 0 0 2 2 0 0 4 4 0 0 2 2 4 4. The letters 'P.M.' are placed below the notes.

Interlude

Gtrs. 3 & 4 tacet

E5

B5

C#5

A5

Interlude section. The staff shows a melodic line with a long slur over the entire phrase. The fret numbers are: 2 2 0 4 4 2 6 6 4 7 7 5. The letters 'Whoa.' are placed above the notes. The text 'Gtrs. 1 & 2' is written below the staff.

E5 B5 A5

Whoa.

E5 B5

Whoa.

P.M. P.M.

C#5 A5 E5

Whoa.

P.M. P.M.

B5 A5

P.M.

(cont. in slashes)

ES

1.5.2

A5

(cont. in notation)

23

8va-

wah-wah off

24

wah-wah off

E5

A5

Gtr. 3

loco

8va-

semi-P.H.

semi-P.H.

semi-P.H.

semi-P.H.

Gtrs. 1 & 2

P.M.

P.M.

A5

8va----- loco

tr----- tr-----

12 (14) 14 (17)

19 17 14 19 17 14 19 17 14 19 17 14 18 16 13 18 16 13 13 14 16 16

tr----- tr-----

9 (10) 10 (12)

12 14 17 14 12 14 12 14 14 12 14 12 13 14 11 12

P.M.----- P.M.-----

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

B5

8va----- 15ma-----

tr-----

9 10 9 12 11 12 11 14 18 19 17 19/21

17 19 17 19 17 17 (17) (17) 16 18 (18) (18) 16 14

8va----- 15ma-----

tr-----

11 14 11 13 11 12 11 14 18 19 17 19/21

14 15 14 15 14 14 (14) (14) 11 12 12 14 (14) (14) 12 11

P.M.-----

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 9 7

Chorus

Gtrs. 1, 2 & 4 tacet

N.C.

E5

Gtrs. 1 & 2

A5

8va

Gr. 4

P.H.

17

way, will our eyes — now see the day? — For to — day, the

C#5 B5 G#5 B5 C#5 F#5

ev - er - last - ing e - ter - nal sun. Far a - way, will

Gtrs. 1 & 2

P.M.

4 2 1 4 4 4 6 4 4 4 2

B5

our eyes — now see the day? — For to —

Gr. 1

P.M. semi-P.H. P.M. semi-P.H. P.M.

8 8 9 8 11 8 9 11 9 8 8 8 11 11 9 9 11 11 8 8 10 10 8 8 9 9

7 7 7 7 7 7

Gr. 2

P.M. semi-P.H. P.M. semi-P.H. P.M.

4 4 6 4 8 4 6 8 9 9 6 6 9 9 7 7 9 9 6 6 8 8 6 6 7 7

7 7 7 7 7 7

The musical score is for the hymn "The Everlasting Sun". It features a vocal line and guitar accompaniment.

Vocal Line:

- Chord Progression:** D#5, B5
- Lyrics:** day, the ev - er - last - ing e - ter - nal sun. Washed a -

Guitar Line (Gtrs. 1 & 2):

- The guitar part consists of two staves, 1 and 2, which are played in unison.
- The first staff (Gtr. 1) has a treble clef and a key signature of one sharp (F#).
- The second staff (Gtr. 2) has a bass clef and a key signature of one sharp (F#).
- The guitar part is written in a style that suggests a specific fingering or technique, indicated by the numbers 4, 4, 2 written vertically below the staff.

The image displays a musical score for the song "The Dreams of a Brighter Day". It includes a vocal melody in the top staff and a guitar accompaniment in the bottom staff. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The vocal melody begins with a D5 note, followed by a series of chords and notes that correspond to the lyrics: "way the dreams of a brighter day." The guitar accompaniment features a rhythmic pattern of eighth notes, with a "P.M." (Palm Mute) instruction indicated by a dashed line. The bottom of the image shows a fretboard diagram with fingerings for the guitar part, using numbers 1-4 for fingers and 'x' for natural harmonics.

C#5

For - ev - er hold _____ the dream in - side, _____ the

(Ah.)

Gtr. 1

P.M.

6
6
4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 4 3 6 3 8 6

Gtr. 2

P.M.

6
6
4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

4 4 4 4 6 4 8 4 9 8

[illegible]

B5 C#5 B5

Gtrs. 1 & 2

Whoa.

Gtr. 4

8va

Gtr. 3

Gtr. 6

Gtr. 7

7 8 9 10 11 10 9 8 7 6 11 9

Gtrs. 6 & 7 tacet

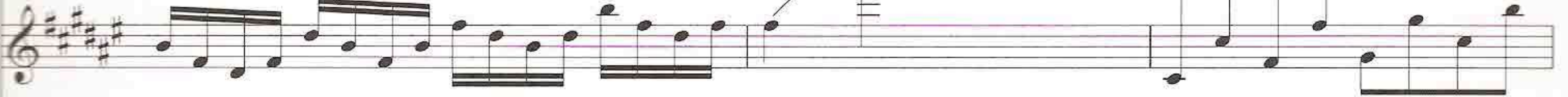
F#5



Yeah.

8va

Gtr. 4

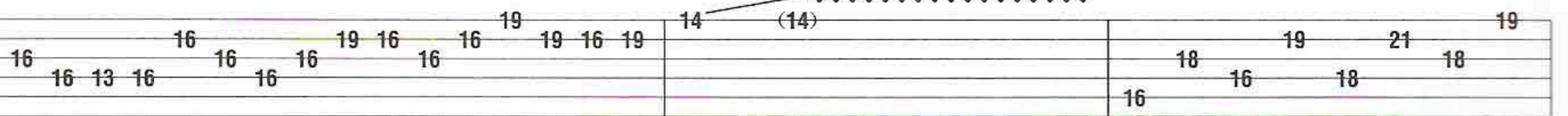


w/ DigiTech Whammy Pedal

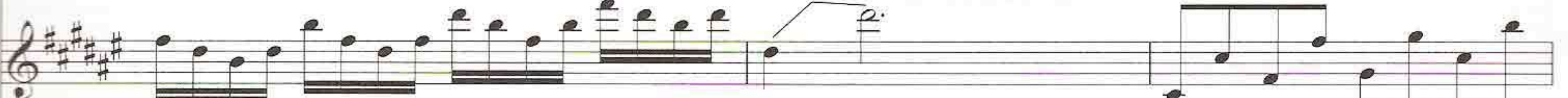
w/ bar

+6

(14)



8va

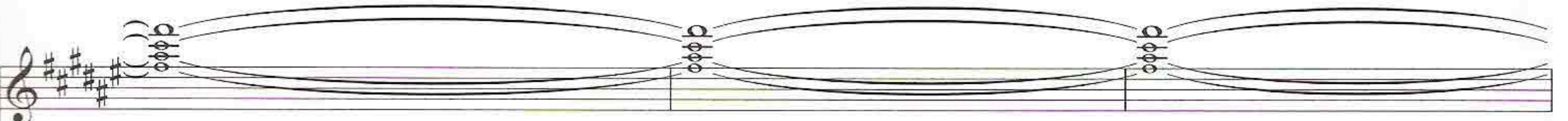
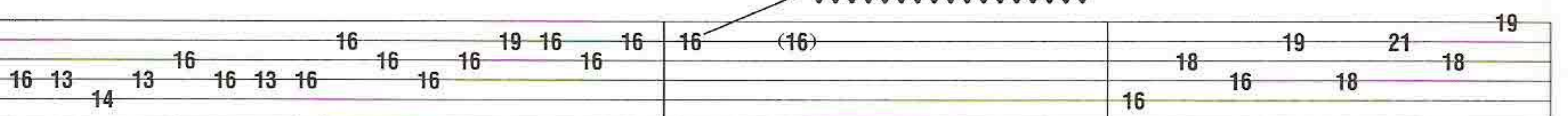


w/ DigiTech Whammy Pedal

w/ bar

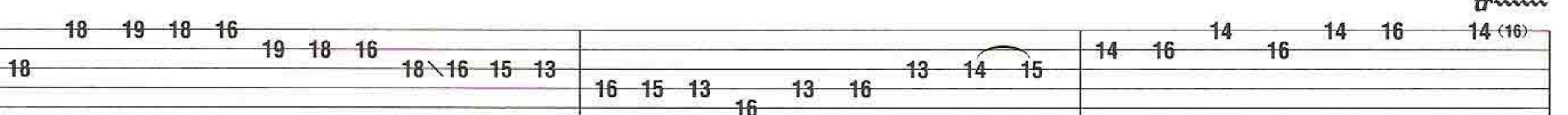
+6

(16)



Gtrs. 3 & 4

8va



C#5

(cont. in notation)

Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a whole note chord consisting of F#, C#, G#, and D#.

Gtr. 4 *loco* *8va*
Musical staff with treble clef, key signature of three sharps, and a melodic line with slurs. Below the staff is a fretboard diagram with fret numbers: 14 13, 16 14 12, 15 13 11 11 15 11 15, 11 14 11 14, 14 12 11, 13 11 10, 13 11 9, 13 11 9, 13 11 9 7. A dashed line labeled *8va* spans the last two measures. A note in the final measure is marked *w/ DigiTech Whammy Pedal* with a *+6* shift.

Gtr. 3 *loco*
Musical staff with treble clef, key signature of three sharps, and a melodic line with slurs. Below the staff is a fretboard diagram with fret numbers: 18 16 14, 18 16 14, 16 15 15 18 15 18, 14 19 14 19, 19 18 16, 18 16 15, 18 16 15, 18 16 14, 18 16 14 13. A dashed line labeled *8va* spans the last two measures. A note in the final measure is marked *w/ DigiTech Whammy Pedal* with a *+6* shift.

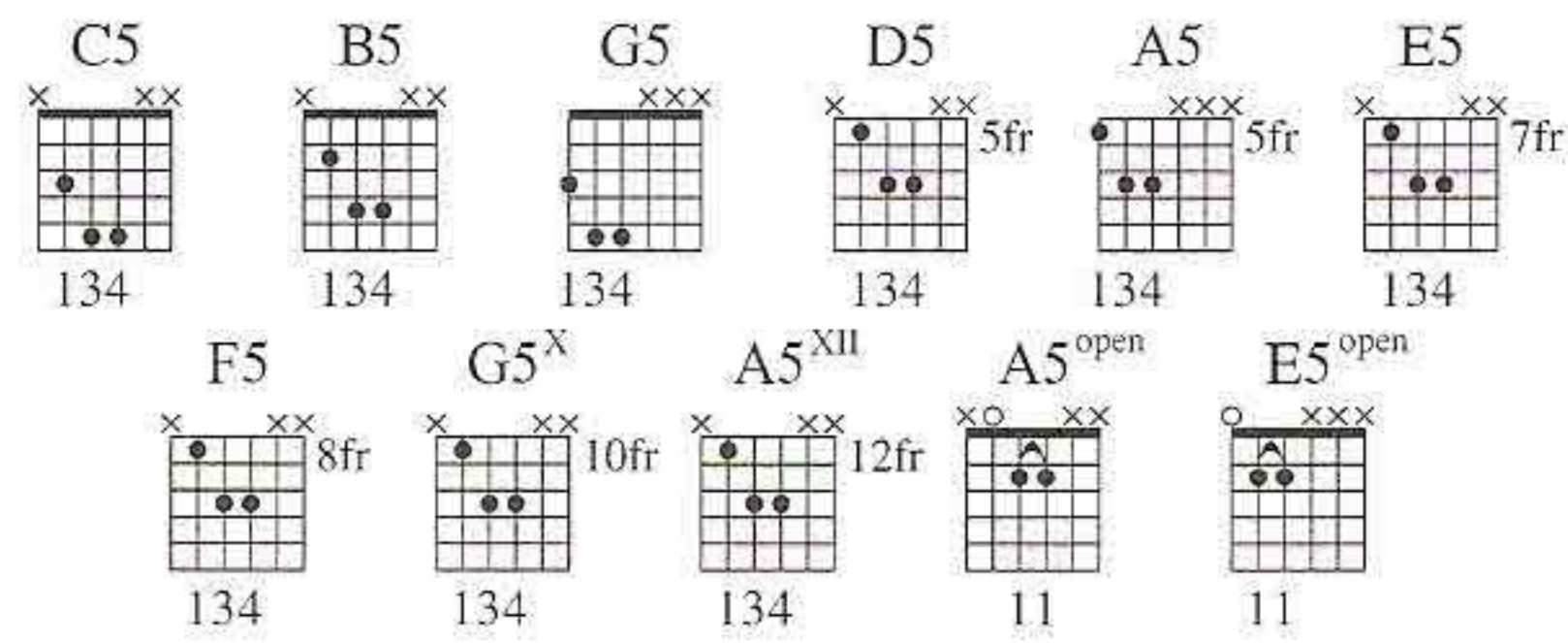
B5 A#5 B5 C#5 F#5 N.C.
Gtr. 4 *15ma*
Musical staff with treble clef, key signature of three sharps, and a melodic line with slurs. Above the staff are chord symbols: B5, A#5, B5, C#5, F#5, and N.C. A dashed line labeled *15ma* spans the first five measures. Below the staff is a fretboard diagram with fret numbers: 19, 18, 16, 14, 16, 18, 18, (18), 14, (14). A note in the final measure is marked *+6*.

Gtr. 3 *8va*
Musical staff with treble clef, key signature of three sharps, and a melodic line with slurs. Above the staff is a dashed line labeled *8va*. Below the staff is a fretboard diagram with fret numbers: 16, 15, 16, 18, 18, (18), 11, (11). A note in the final measure is marked *+6*.

Gtrs. 1 & 2 P.M.
Musical staff with treble clef, key signature of three sharps, and a melodic line with slurs. Below the staff is a fretboard diagram with fret numbers: 4 2, 3 1, 4 2, 6 4, 4 4 2, (4 4 2). A dashed line labeled *P.M.* spans the first four measures.

Body Breakdown

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Very fast ♩ = 200

N.C. F#5 N.C. F5 N.C. E5 N.C. D5 N.C. C5 B5

Gtr. 1 (elec.)

f
w/ dist.
*w/ DigiTech Whammy Pedal

15ma-----
tr-----
+-----
(e)-----
=-----

15ma-----
tr-----
+-----
(#e)-----
=-----

loco

loco

15ma-----
tr-----
+-----
(e)-----
=-----

loco

Gtr. 2 (elec.)

f
w/ dist.
**w/ DigiTech Whammy Pedal

15ma-----
tr-----
+-----
(e)-----
=-----

15ma-----
tr-----
+-----
(#e)-----
=-----

loco

loco

15ma-----
tr-----
+-----
(e)-----
=-----

loco

Gtrs. 3 & 4 (elec.)

f
w/ dist.

P.M.-----

TAB

2 (14) 1 (13) 17 15 20 (20) (20) X X X X

*Set for one octave above when depressed (toe down).

5 (17) 4 (16) 9 7 20 (20) (20) X X X X

**Set for one octave above when depressed (toe down).

4 4 2 3 3 1 1 2 2 0 7 7 5 5 3 3 3 2

Half-time feel

Gtrs. 3 & 4 tacet

*E5

C5

D5

E5

C5

B5

Gtr. 2

Staff 1 (Gtr. 2): Musical notation for Gtr. 2, measures 1-4.

Staff 2 (Fingerings): 14 17 16 17 14 17 16 10 | 14 14 12 11 12 14 12 16 | 14 17 16 17 14 17 16 12 14 | 9 12 11 14 9 11 14 13

Gtr. 1

Staff 3 (Gtr. 1): Musical notation for Gtr. 1, measures 1-4.

Staff 4 (Fingerings): 10 14 12 14 10 14 12 7 | 10 10 9 7 9 11 9 12 | 10 14 12 14 10 14 12 7 10 | 5 9 7 10 5 7 10 9

*Chord symbols reflect basic harmony implied by bass, next 7 meas.

E5

C5

D5

E5

C5

Staff 5 (Gtr. 2): Musical notation for Gtr. 2, measures 5-8. Includes "semi-P.H." markings.

Staff 6 (Fingerings): 10 14 17 16 17 12 14 17 16 10 | 14 14 12 11 12 14 12 16 | 14 17 16 17 14 17 16 10

Staff 7 (Gtr. 1): Musical notation for Gtr. 1, measures 5-8. Includes "semi-P.H." markings.

Staff 8 (Fingerings): 7 10 14 12 14 10 14 12 10 | 7 10 10 9 7 7 9 11 9 12 | 10 14 12 14 10 14 12 10

End half-time feel Double-time feel

B5

E5

Staff 9 (Gtr. 2): Musical notation for Gtr. 2, measures 9-12. Includes "8va" marking.

Staff 10 (Fingerings): 19 12 19 12 19 12 19 12 19 12 19 12 19 12 8 13 (13) | 19 19 19 19 17 20 17 20 17 19 16 19 17 20 17

Staff 11 (Gtr. 1): Musical notation for Gtr. 1, measures 9-12. Includes "8va" marking.

Staff 12 (Fingerings): 15 8 15 8 15 8 15 8 15 8 15 8 15 8 5 8 (8) | 16 16 16 16 14 17 14 17 14 17 14 17 14 17 14

Staff 13 (Gtrs. 3 & 4): Musical notation for Gtrs. 3 & 4, measures 9-12. Includes "P.M." marking.

Staff 14 (Fingerings): 3 3 3 2 | 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7

C5

D5

8va

19 19 17 17 17 17 20 20 17 17 17 17 17 17 17 17 19 19 19 19 19 19 20 20 19 19 22 22 19 19

16 16 14 14 14 14 14 14 17 17 14 14 14 14 14 14 14 14 16 16 16 16 16 16 17 17 16 16 19 19 16 16

P.M. P.M. P.M. P.M.

5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 5 5 5 5 5 5 5 5 5 5 5 5

End Rhy. Fig. 1

Gtrs. 3 & 4: w/ Rhy. Fig. 1

E5

D5

E5

Gtr. 1 8va

19 19 20 17 18 18 20 17 17 20 17 19 17 20 17 18 17 17 19 20 20 19 19 17 19 16 19 17 19 20 17 19 19 20 17 18 18 20 17 17 20 17 19 17 20 17 18

16 16 17 14 15 15 17 14 14 17 14 14 15 14 14 16 17 17 16 17 14 17 14 16 17 14 16 17 14 15 16 16 17 14 15 15 17 14 14 17 14 17 14 15

Gtr. 2

D5

C5

B5

8va

17 17 19 20 17 19 20 19 17 20 19 19 20 19 17 20 19 17 20 19 20 22 20 19 17 20 17 19 17 20 19 17 20 19 17 20 19 17 20 19 17 20 19 20

14 14 14 16 17 14 16 17 16 17 16 14 17 16 17 17 16 14 14 16 17 19 17 16 14 14 16 14 17 16 14 17 16 14 17 16 14 17 16 18

C

Here a - lone, the fight to breathe still search - ing for the
 Rise a - gain to die in vain, now life can nev - er

Gtr. 5 (nylon-str. acous.)

mp
 w/ fingers
 let ring throughout

Gtr. 6 (nylon-str. acous.)

mp
 w/ fingers
 let ring throughout

D

truth to be. Our Black - ened by the burn - ing fire held
 be the same. Our own sal - va - tion draw - ing near er,

2nd time, Gtrs. 1 & 2: w/ Fill 1

Gtrs. 5 & 6 tacet

Em

G5

deep in side my mind. Far be yond the
hear the dark ness call. Skies are fall ing,

Gtr. 1

8va

loco

w/ DigiTech Whammy Pedal

P.M.

+6 +5 (12)

12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12

Gtr. 2

8va

loco

w/ DigiTech Whammy Pedal

P.M.

+6 +5 (12)

12 12 12 12 14 14 12 12 16 16 12 12 14 14 12 12

Gtr. 5

Gtrs. 3 & 4

P.M.

5 4 5 4 5 4 5 3 5 4 5 4 5 4 5 4 5 4 5 4

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 6

2 0 0 0 0 0 0 2 0 0 0 0 0 0 0

Fill 1

Gtrs. 1 & 2

8va

Harm.

w/ bar

5

Pitch: G

[illegible][illegible]

C5

for. _____ Taste the steel, _____ in pain you kneel, _ for

P.M.

Rhy. Fig. 2

P.M.

G5 C5

glo - ry we de - fend. Our fall - en souls will

P.M.

15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15 | 15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15 | 17 17 17 17 18 18 17 17 18 18 17 17 20 20 17 17

P.M.

12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12 | 12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12 | 13 13 13 13 15 15 13 13 15 15 13 13 17 17 13 13

P.M.

P.M.

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Fig. 2

rise to fight a gain.

P.M.

8va:

17 17 17 17 18 18 17 17 18 18 17 17 20 20 17 17 | 19 19 19 19 20 20 19 19 22 22 19 19 20 20 19 19 | 20 19 20 17 19 20 19 20 22 22 24 22 20

P.M.

8va:

13 13 13 13 15 15 13 13 15 15 13 13 17 17 13 13 | 15 15 15 15 17 17 15 15 19 19 15 15 17 17 15 15 | 17 15 17 19 15 17 19 15 17 19 20 19 17

P.M.

P.M.

End Rhy. Fig. 2

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 | 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pre-Chorus

E5
*Voc. Fig. 1

Gtrs. 1 & 2 tacet
C5

D5

Stay (Ah.) here with me, this night we'll be to -

Gtr. 1 8va 7

Gtr. 2 divisi

24/20

**Gtr. 1 to left of slash in tab.

Rhy. Figs. 3 & 3A

Gtrs. 3 & 4

w/ variation on repeat

P.M. -----

P.M. -----

P.M. -----

0 0 0 0 0 0

9 12 9 12 5
X 7 X 7 5
7 10 7 10 3

3 3 3 3 3 3 9 7 5 5 5 7 7 5 5 5 5 5

*Refers to bkgd. voc. only.

E5 C5 D5

End Voc. Fig. 1

geth - er. Fu - ture in our hands, we'll fight with

Fig. 3

semi-P.H.

9 7 5

Fig. 4

P.H.

7 7 5

E5

Bkgd. Voc.: w/ Voc. Fig. 1

free - dom draw - ing near. Stand here with

P.M. ----- semi-P.H.

10 9 10 9 10 9 10 9 10 9 10 9 9 9 7 7 9 9 7 7 9 7 7 7 7 7 12 9 12 9 10 7 10 7

P.M. ----- semi-P.H.

7 5 7 5 7 10 7 5 7 5 7 5 7 10 7 5 10 10 9 9 7 7 9 9 7 7 10 10 7 7 7 7 7 7 12 9 12 9 10 7 10 7

C5 D5 E5

me, for we will live for - ev - er. To -

P.M. --- semi-P.H. --- P.M. --- semi-P.H. --- P.M. P.M. ---

3 3 3 3 3 3 9 7 5 3 7 7 9 10 7 7 9 10 9 7 7 7 10 9 7

P.M. --- semi-P.H. --- P.M. --- semi-P.H. --- P.M. P.M. ---

3 3 3 3 3 3 9 7 5 3 3 3 9 7 3 3 9 7 10 7 9 7 7 10 9 7

A5 B5 N.C. *D.S. al Coda*

night we stand and face it all.

8va

Gtr. 1

*w/ slide

19 17 17 20 17 19 17 20 19 13 19 25

*Detach vibrato bar and use as a slide.

8va

Gtr. 2

**w/ slide

14 14 13 12 14 15 14 12 14 14 19 26

**Detach vibrato bar and use as a slide.

Gtrs. 3 & 4

P.M. --- P.M. ---

7 7 5 7 7 5 7 7 5 9 9 7 9 9 7 9 9 7 9 9 7

End Rhy. Figs. 3 & 3A

⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 2

E5

C5

where. _____ Rid - ing on _____ through

Gtr. 1

P.M. -----

15 13 12 14 13 12 14 12 12 14 12 11 12 14 12 13 13 13 13 13 13 13 13 13 13 13 13 15 15 13 13

Gtr. 2

P.M. -----

12 14 12 11 14 12 11 14 12 11 14 12 14 11 12 14 12 12 12 12 14 14 12 12 14 14 12 12 16 16 12 12

G5

black - ened dark - ness, cross the end - less sands. _____ We

P.M. -----

13 13 13 13 13 13 13 13 13 13 13 13 15 15 13 13 15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15 15 15 15 17 17 15 15 20 20 15 15 17 17 15 15

P.M. -----

12 12 12 12 14 14 12 12 14 12 12 12 16 16 12 12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12 12 12 12 13 13 12 12 15 15 12 12 13 13 12 12

C5

sail a - way, — our vic - to - ry — at hand. —

D5

8va

P.M.

17 17 17 17 18 18 17 17 18 18 17 17 20 20 17 17 | 17 17 17 17 18 18 17 17 18 18 17 17 20 20 17 17 | 19 19 19 19 20 20 19 19 22 22 19 19 20 20 19 19

8va

P.M.

13 13 13 13 15 15 13 13 15 15 13 13 17 17 13 13 | 13 13 13 13 15 15 13 13 15 15 13 13 17 17 13 13 | 15 15 15 15 17 17 15 15 19 19 15 15 17 17 15 15

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 3 & 4: w/ Rhy. Figs. 3 & 3A

Gtrs. 1 & 2 tacet

E5

C5

Stay here with — me, to —

8va

loco

20 19 20 | 19 20 22 20 19 20 19 | 20 19 | 20 19 19 | 20

8va

loco

17 15 17 | 15 17 19 17 15 17 15 | 17 15 | 17 15 16 | 17

D5

E5

C5

geth - er we'll be strong - er. Side by side we've

D5

E5

con - quered lands — and stormed a - cross the seas. —

Bkgd. Voc.: w/ Voc. Fig. 1

C5 D5 E5

Die here with me, we'll feel this pain no long - er. For

A5

B5

N.C.

now and ev - er we will be. In my

Gtr. 1 8va

15ma

w/ DigiTech Whammy Pedal
w/ bar

+6
(19)

19 17 17 20 17 19 17 20 19 19

Gtr. 2 8va

8va

w/ DigiTech Whammy Pedal
w/ bar

+6
(14)

14 14 13 12 14 15 14 12 14 14

Chorus

Gtrs. 1 & 2 tacet

E5

C5

G5

D5

heart, in my soul I am out of con - trol.

Voc. Fig. 2

(Heart, in my soul, out of con - trol.

Rhy. Figs. 4 & 4A

Gtrs. 3 & 4

w/ variation on repeat P.M. P.M.

2 5 5 7 7 7 9 7 9 7

D5 G5 C5

cry like — be — fore. — Feel the — break —

cry like — be — fore. Feel the — break —

Gtr. 1

Gtr. 2 *divisi*

P.M. — — — — — P.M. — — — — — P.M. — —

9 10 9 10 9 10 9 10 9 10 9 10 9 10 9 10

Gtrs. 3 & 4

P.M. — — — — — P.M. — — — — —

7 7 5 5 3 3 3 3 3 3 3 3 3 3 3 3

D5 N.C.

down of — my bod — y. — Set me

down of — my bod — y.)

End Voc. Fig. 2

Gtrs. 1 & 2

8va — — — — —

P.M. — — — — — P.M. — — — — — P.M. — —

9 10 9 10 9 10 9 10 9 10 9 10 9 10 11 12

End Rhy. Fis. 4 & 4A

P.M. — — — — — P.M. — — — — —

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 5 5

*Tap strings with edge of pick while sliding.

Interlude

E5

D5

G5

free.

Gtr. 2

P.M. ---| P.M. ---| semi-P.H: ---|

8 8 8 8 12 12 8 8 8 8 12 12 8 8 8 8 | 10 10 7 7 7 7 10 10 7 7 7 7 10 10 7 7 | 8 7 8 7 8 10 8 7

Gtr. 1

P.M. ---| P.M. ---| semi-P.H: ---|

9 9 9 9 12 12 9 9 9 9 12 12 9 9 9 9 | 11 11 7 7 7 7 11 11 7 7 7 7 11 11 7 7 | 7 9 7 8 10 10/12 10 8

Gtrs. 3 & 4

P.M. ---| P.M. ---| P.M. ---| P.M. P.M.

9 9 7 7 7 7 7 7 7 7 12 10 11 9 7 | 7 7 5 5 5 5 5 5 5 5 11 9 7 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5

[illegible]

G5 D5 C5

8va

semi-P.H. - 1

15 10 15 10 13 10 12 12 12 10 15 12 15 12 15 12 12 12 13 12 12 15

10 7 10 7 10 7 8 7 8 7 10 8 10 8 10 8 8 8 9 8 8 10

P.M. P.M. P.M. semi-P.H.

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 7

B5

End double-time feel

8va

loco

(15) 15 19 19 20 20 15 8 7 10 8 7 9 7 10 9 7 10 9 7 10 8 7 8 10 7 9 10 7 9 10 7 8 10 7 8 10

(8) 8 8 10 10 12 12 8 12 10 13 12 10 12 11 9 12 10 9 12 10 9 12 10 12 9 10 12 9 10 12 9 11 12 10 12 13 10 12 14

4 4 2

Gtrs. 1 & 2 tacet

The image displays a musical score for guitar, consisting of three systems. Each system includes a treble clef staff and a six-string guitar staff. The first system is marked with 'E5' and '12', the second with '15', and the third with '2 2 0' and 'P.M. ---'. The guitar staff has a 2/0 tuning indicated at the bottom left.

Gtrs. 3 & 4

The musical notation for 'The Old Folks at Home' is presented on two staves. The top staff is for the vocal melody, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a simple, accessible style with a range of one octave. The bottom staff is for the piano accompaniment, featuring a bass clef and a 4/4 time signature. The accompaniment is written in a simple, accessible style with a range of one octave. The music is divided into four measures, each containing a single note for the vocal melody and a single note for the piano accompaniment. The notes are connected by a continuous line, indicating a single melodic line.

Half-time feel

Gtr. 1

Gr. 1

P.M. -----

12 12 14 12 12 12 14	12 12 12 12 14 12 14 12	12 12 14 12 12 12 14	12 12 12 12 14 12 12 12 (13)
----------------------	-------------------------	----------------------	------------------------------

Riff A

End Riff A

Gtr. 2

Grtr. 2

Gtrs.
3 & 4
divisi

P.M. --
Riff A1

End Riff A1

Gtrs.
3 & 4
divisi

P.M.

Riff A1

End Riff A1

tr

14	14	11	14	12	14	14	11
0	0	2	0	3	0	0	2

14	14	12	14	11	14	11	12
0	0	3	0	2	0	2	3

14	14	11	14	12	14	14	11
0	0	2	0	3	0	0	2

14	14	12	14	11	14	11	12
0	0	3	0	2	0	2	3

Gtr. 7 (loc.)
 f
 w/ dist.
 P.M.

17 17 14 17 15 17 17 14 17 17 15 17 14 14 15 17 17 14 17 15 17 17 14 17 17 15 17 14 17 14 (15)

Gtr. I
 P.M.

12 12 14 12 12 12 14 12 12 12 14 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 14 12 12 (13)

Gtr. 7 tacet

E5 D5 C5 B5 C5 D5 E5

Gtr. 1

T T T T T T T T T T T T T T T T T

15 12 8 12 15 12 15 12 7 10 13 10 13 10 7 10 13 10 5 8 12 8 12 8 3 7 10 7 10 7 3 7 5 8 12 8 12 8 5 8 13 10 7 10 13 10 15 12

Gtr. 2

T T T T T T T T T T T T T T T T T

16 12 9 12 16 12 16 12 9 7 11 14 11 14 11 7 11 14 11 5 9 12 9 12 9 4 7 11 7 11 7 11 7 12 9 5 9 12 9 12 9 7 11 14 11 14 11 16 12

[illegible]

D5

C5

D5

8va-----

8 12 15 12 15 12 8 12 15 12 15 12 8 12 15 12

19 15 12 15 19 15 19 15 10 14 17 14 17 14 10 14

17 14 8 12 15 12 15 12 10 14 17 14 17 14 10 14

9 12 16 12 16 12 9 12 16 12 9 16 12 9 16 12

20 17 12 17 20 17 20 17 10 15 19 15 19 15 10 15

19 15 8 13 17 13 17 13 10 15 19 15 19 15 10 15

P.M.-----

2 2 0 2 2 0 2 0

0 2 2 5 7 7 5

3 5 5 5 7 7 5

A5

G5

F5

D5

8va-----

15 12 8 12 15 12 15 12 7 10 15 10 15 10 8 5 8

13 8 5 8 13 8 13 8 5 8 13 8 13 8 5 8

17 14 10 14 17 14 17 14 10 14 15 14 17 14 10 14

17 13 10 13 17 13 17 13 8 12 15 12 15 12 8 13 10

13 10 6 10 13 10 13 10 6 10 13 10 13 10 6 10

19 15 10 15 19 15 19 15 10 15 17 15 19 15 10 15

P.M.-----

5 7 7 5 3 3 1

1 3 3 3 3 1 3

5 7 7 5 7 7 5 7

G5

N.C.

[illegible]

G5

[illegible][illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 5

[illegible]

C5

[illegible]

D5

Soprano

5 3 3

17 14 15 16 14 16 17 16 14 15 14 17 15 14 12 15 13 12 12 15 12 15 12 15 14 12 14 12 14 12 14 13

P.H.---

G5

Gtr. 9 tacet
G5

D5

A5

Gtr. 9

Gtr. 2

Gtr. 1

Gtrs. 3 & 4

P.M. ---

E5

A5

G5

Gtr. 2

Gtr. 1

Gtrs. 3 & 4

semi-P.H. -

w/ wah-wah

8va

C5

184

8va

G5

(cont. in slashes)

G5

Gtrs. 3 & 4

Gtr. 2

Gtr. 1

15 14 12 15 13 12 14 12 11 12 14 12 11 12 15 12 14 13 12 13 14 12 14 12 13 15 13 15 12 14

12 15 13 12 14 12 14 12 11 14 12 11 14 12 10 14 12 14 10 12 14 11 12 14 12 11 14 11 12 14 12 13 15

G5

15

12

14 16 17 14 17 14 16 17

14 17 15 14

Gtrs. 3 & 4 tacet

A5 G5 D5 E5

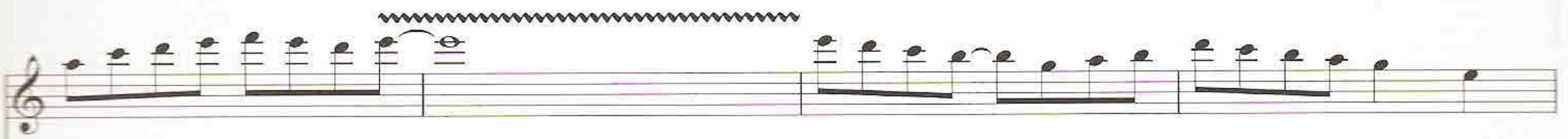
Gtr. 8

*w/ octaver

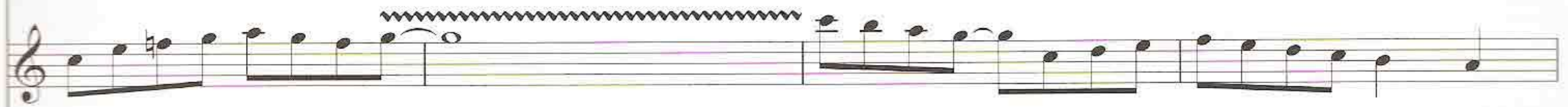
*Set for one octave above.

15 17 15 17 16 17 15 17 15 14 17 15 16 17 15 17 17 16 14 16 14 17 16 17 14 16 17 17 14 12 11 12 11 14 12 14 11 12 14 13 12 14 12

F5 G5^x A5^{xII} G5^x D5 E5



w/ bar

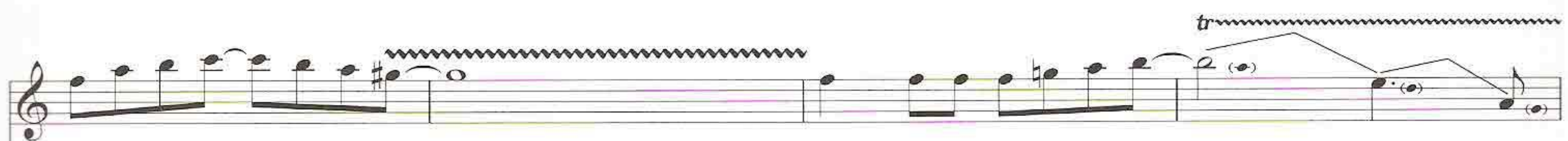


w/ bar



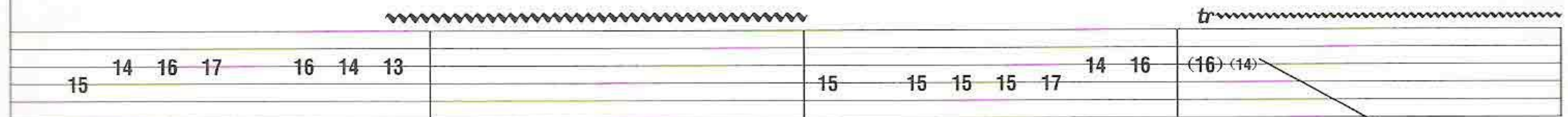
F5 E5 F5 E5

Gtr. 8 tacet
N.C.

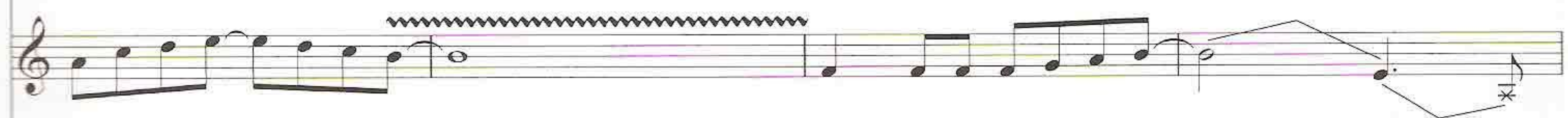


w/ bar

w/ bar

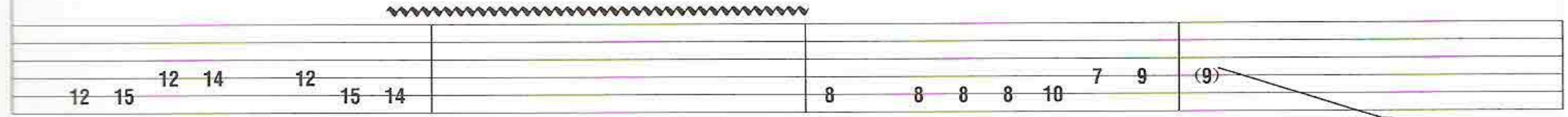


-3 1/2 -7



w/ bar

w/ bar



-3 1/2 slack

Double-time feel

A5

C5

Gtr. 2

Gtr. 1

Rhy. Fig. 6

Gtrs. 3 & 4

G5

A5

End Rhy. Fig. 6

F5 G5

8va

13 13 12 13 12 13 12 15 15/20 15 13

10 10 8 10 8 10 8 12 12/15 12 10

P.M. 3 3 3

Gtrs. 3 & 4: w/ Rhy. Fig. 6

A5

C5

Gtr. 2

8va

15 15 15 12 13 13 13 12 13 12 13 15 13 12 13 12 20 20 20 15 17 17 17 15 20 15 20 22 15 15 15 12 13 13 13 12

semi-P.H.

Gtr. 1

12 12 12 13 10 10 10 13 10 13 10 12 10 13 10 13 15 15 15 12 13 13 13 12 13 12 13 15 15 10/12 12 12 13 12 12 12 13

semi-P.H.

G5

A5

8va

13 12 13 12/18 13 12 13 15 12 13 12 15 13 12 13 15 15 13 12 15 13 12 14 12 12 14 12 13 15 12 13

semi-P.H.

15 13 15 13/15 14 12 14 12 13 15 13 12 14 12 14 12 13 15 13 12 14 12 15 14 12 14 15 12 14 12 13 15

semi-P.H.

C5
Gtrs. 3 & 4

G5

A5^{open}

B5

(cont. in notation)

8va

loco

Harm.
w/ bar

P.S.

Pitch: A

-2 -3 1/2

P.S.

Keyboard Solo

Gtrs. 1 & 2 tacet

E5

C5

D5

E5

Gtrs. 3 & 4

P.M. -----|

P.M.

P.M. -----|

P.M.

P.M. -----|

P.M.

P.M. -----|

C5

D5

E5

Gtr. 4

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Gtr. 3

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

Gtrs. 3 & 4

D5 E5 C5 D5 E5

P.M. -----| P.M. P.M. -----| P.M. P.M. -----| P.M.

Gtr. 2

A5 B5 N.C.

Gtr. 1

Gtrs. 3 & 4

P.M. -----| P.M. -----|

Guitar Solo

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

E5

C5

G5

Gtr. 2

w/ bar

3

P.H.

8va

loco

3

3

3

8 7 9 7 9 (9) 5 9 7 8 10 8 7 10 8 10

-1 1/2

Gtr. 1

w/ bar

3

3

3

3

9 12 9 12 9 7 9 12 9 12 10 12 11 9 11

-1

D5 E5 C5

15ma loco 15ma loco

P.H. P.H. semi-P.H.

1 10 (10) 10 8 10 (10) 9/12 14 12 13 12 13 15 (15)

3 7 3

1/2 11 (11) 11 9 11 (11) 9 11 12 10 12 10 12 (12)

semi-P.H. P.H.

Pitch: F#

A5 D5 G5 C5

semi-P.H.

12 13 12 14 12 14 12 11 12 11 14 12 12 11 14 12 11 11 14 12 14 12 14 15 12 12 12 12 15 12 12 13 12 13

1/4 1/4

8va 7 loco 8va 7 loco

P.H. P.H. semi-P.H.

12 14 12 11 12 11 14 12 14 12 11 14 12 11 11 14 12 14 14 15 12 14 14 15 12 14 14 15 12 14 14 15

3 7 7 7

Pitch: C#

D5 G5 C5

8va 15ma 7

P.M. P.H.

14 12 13 15 20 15 13 12 20 15 13 12 22 15 13 12 22 15 13 12 19 17 15 13 13 13 15 15 13 13 17 17 13 13 17 17 15

T T T T

11 12 14 16 17 16 14 12 17 16 14 12 11 16 14 12 11 16 14 20 19 17 14 14 14 16 16 14 14 17 17 14 14 17 17 17

P.M.

Pitch: B

D5

8va

P.M. P.H.

15 15 15 17 17 15 15 19 19 15 15 19 19 15 12 13 12 15 17 20 17 19 17 19 20 19 20 22

8va

P.M.

16 16 16 17 17 16 16 19 19 16 16 19 19 17 12 14 13 17 13 17 14 15 14 15 17 15 17 19

C5

8va

22 20 19 20 19 20 22 15 19 20 19 15 17 16 17 16 17 15 19 20 19 15 17

8va

19 17 15 17 15 17 19 14 17 16 17 17 15 17 15 17 17 16 17 16 17 17 15 17 15 17 17

B5

8va

Gtr. 2

16 17 15 19 20 19 15 19 20 19 15 19 20 19 15 19 20 19 15 19 20 19 22 13 14 15 13 14 15 13 14 15 14 15 16 13 14 15 14 15 16 13 14 15 14 15 16

8va

Gtr. 1

16 17 17 15 17 15 17 15 17 15 17 15 17 15 17 15 19 13 14 15 13 14 15 13 14 15 12 13 14 13 14 15 13 14 15 14 15 16

1/2

Gtrs. 3 & 4

P.M.

4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Chorus
End double-time feel

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 1 & 2 tacet

Gtrs. 3 & 4 tacet

*Em

C

G

In my heart, in my soul I am out of con -

8va -

P.H.
w/ bar

Pitch: F -1/2 -2 1/2

8va -

P.H.
w/ bar

-1 -2 1/2

P.M. - P.M. - P.M. - P.M. -

4/4 4/4 4/4 4/4 2/2 2/2 0

*Chord symbols reflect harmony played by kybds., next 16 meas.

D Em C Am
trol. Fly a - cross the moun - tains and to - wards the dis - tant

D G C D
sun. Tears ev - er - more, we cry like be -

G C D

fore. Feel the break down of my bod - y.

Double-time feel

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A
Gtr. 7 tacet

E5

In my heart, in my

Sva

Gtr. 7

14 10 15 10 16 10 17 10 18 10 19 10 20 10 21 10 22 10 23

*Tap w/ edge of pick.

C5 G5 D5

soul I am out of con - trol.

E5 C5 A5

Fly a - cross the moun - tains and to - wards the dis - tant

D5 G5 C5

sun. Tears ev - er - more, we

D5 G5 C5

cry like be - fore. Feel the break down of my

Outro

E5

free.

P.M.

12 12 12 12 16 16 12 12 12 12 17 17 12 12 12 12 | 19 19 12 12 12 12 16 16 12 12 12 12 14 14 12 12 | 12 12 12 12 15 15 12 12 12 12 17 17 12 12 12 12

P.M.

14 14 14 14 17 17 14 14 14 14 19 19 14 14 14 14 | 21 21 14 14 14 14 19 19 14 14 14 14 17 17 14 14 | 12 12 12 12 16 16 12 12 12 12 17 17 12 12 12 12

P.M.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

End double-time feel Half-time feel

Gtrs. 1 & 2 tacet

C5

B5

8va

D5

w/ DigiTech Whammy Pedal

w/ bar

+6

+3 1/2

(15)

15

18 18 12 12 12 12 17 17 12 12 12 12 15 15 12 12

P.M.

8va

w/ DigiTech Whammy Pedal

w/ bar

+6

+3 1/2

(17)

17

19 19 12 12 12 12 17 17 12 12 12 12 16 16 12 12

P.M.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 | 9 9 9 7 7 5 | 5 3 5 3 5 3 4 4 2

P.M.

Gtrs. 3 & 4

E5 D5 B5 C5 D5 E5 D5 C5 B5 E5 D5

P.M. -----| P.M. -----| P.M. -----|

B5 C5 D5 B5 C5 D5 B5 C5 D5 E5 N.C.

P.M. -----| P.M. -----| P.M. -----|

(cont. in slashes)

E5 open

Gtrs. 3 & 4

8va

Gtr. 9

w/ wah-wah
w/ delay

17 17 (17) 15 14 15 15 15 14 17 15 17 15

8va

loco

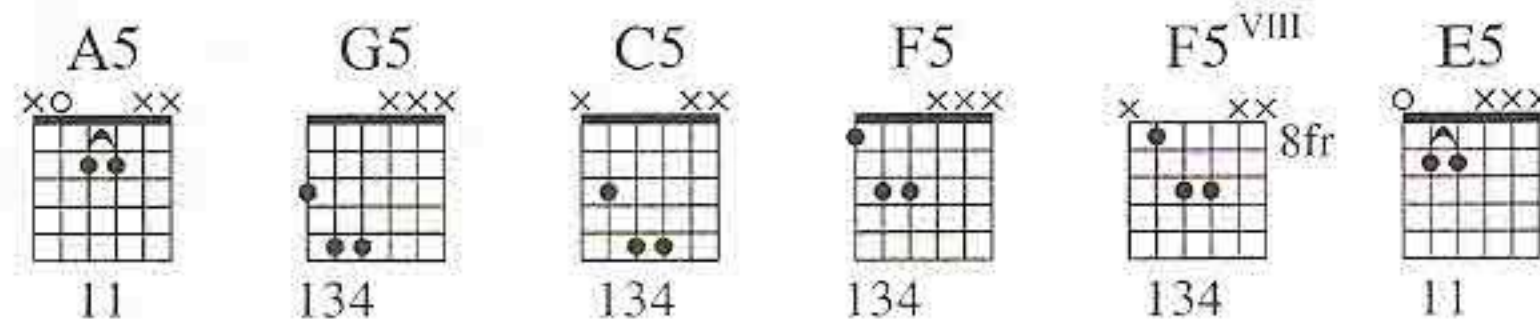
17 17 (17) 15 17 16 14 12 11

8va-7

9 17

Cry for Eternity

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

Fast ♩ = 140

A5

Riff A

End Riff A

Gtr. 1 (elec.)

8va

f
w/ dist.

TAB

22 15 21 14 21 14 19 14 21 14 19 14 20 15 15 17 22 15 21 14 21 14 19 14 21 14 19 14 20 15 15 17

Riff A1

End Riff A1

Gtr. 2 (elec.)

f
w/ dist.

TAB

10 3 9 2 9 2 7 2 9 2 7 2 8 3 3 5 10 3 9 2 9 2 7 2 9 2 7 2 8 3 3 5

Gtrs. 3 & 4 (elec.)

f
w/ dist.

TAB

2 2 0

Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)

G5

A5

Gtrs. 3 & 4

P.M. -----

(Gtr. 3, cont. in slashes)

TAB

2 2 0 2 0 2 0 2 0 5 5 3 2 2 0

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Gtr. 1: w/ Riff A (3 1/2 times)
 Gtr. 2: w/ Riff A1 (4 times)
 2nd time, Gtr. 3: w/ Rhy. Fig. 1

A5

Gtr. 3

Rhy. Fig. 1

Gtr. 4

P.M.

P.M.

G5

A5

P.M.

Faster ♩ = 200
 A5

Gtr. 1

8va

loco

Gtrs. 3 & 4

Gtr. 4

End Rhy. Fig. 1

Gtr. 2

P.M.

(2nd time, cont. in slashes)

G5 A5

8va

loco

3

semi-P.H.

13 13 13 13 15 17 13 15 17 17 15 17 17/19 13 13 13 13 15 17 13 17 13

10 10 10 10 12 13 10 12 13 13 12 13 13/15 10 10 10 10 12 13 10 13 15

(cont. in notation)

13/15 17 13 17 13 17 10/13 15 12 15 12 15 13 12 13 15 12 13 15 12 13 15 12 13 15

5

semi-P.H.

semi-P.H.

15/17 13 10 13 10 13 10 13/15 12 8 12 8 12 10 8 10 12 13 10 12 13 15 12 13 15/17 13 15 17

G5
loco

8va

semi-P.H.

20 24 20 18 18

15 12 8 12 15 12 15 12 8 12 15 12 15 12 8 12 15 12 15 12 8 12 (12) (12)

8va

semi-P.H.

15 17 15 15 15/17

20 15 12 15 20 15 20 15 12 15 20 15 20 15 12 15 20 15 20 15 12 15 (15) (15)

12 13 12 12 12/13

16 12 7 12 16 12 16 12 7 12 16 12 16 12 7 12 16 12 16 12 7 12 12 14 12 14 12

E5 **N.C.** **Gtrs. 1, 2 & 5 tacet**

1. Fall - ing from the

Gtr. 1

8va

20 19 17 19 17 20 19 17 19 17 20 19 20 22 24

Gtr. 2

12 14 12 11 13 12 14 12 15 13 12 14 15 12 14 15

Gtr. 5

12 11 14 12 14 12 11 14 12 14 12 11 13 12 13 15 12

Gtrs. 3 & 4

P.M.

2/2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2/2 0

Verse

2nd time, Gtr. 5 tacet

A5

sky, now, the sign of the burn - ing sun.
2. So now the fall - en will live a - gain.

Gtrs. 3 & 4

P.M.

2
0 3 5 3 2

F5

In - to the face of the e - vil one.
They feel the pain burn in side of them.

P.M.

3
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 2 3 1

A5

No - where to hide, now, we're on the run
Re - mem - ber now what you feel a - gain

P.M.

(Gtr. 3, cont. in slashes)

2
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 0 3 7 5 5 7 5

C5

Gtr. 3

G5

(cont. in notation)

right deep be - fore your eyes. We're
Still

Gtr. 4

2
3 4 5

A5 F5

watch - ing, — we're wait - ing. — Our souls are — for
 curs - ing, — still crawl - ing. — We're end - less - ly

Gtr. 1

P.M. —

5 5 5 5 7 7 5 5 9 9 5 5 7 7 5 5 | 5 5 5 5 7 7 5 5 9 9 5 5 7 7 5 5 | 5 5 5 5 9 9 5 5 8 8 5 5 9 9 5 5

Gtr. 2

P.M. —

2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 2 2 2 2 4 4 2 2 5 5 2 2 4 4 2 2 | 2 2 2 2 5 5 2 2 5 5 2 2 5 5 2 2

Gtrs. 3 & 4

P.M. —

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Gtrs. 1 & 2 tacet

A5 C5

sak - en. — The sign of — the war - ri - ors, — the
 fall - ing. — The down - fall — of man - kind, — the

P.M. —

5 5 5 5 9 9 5 5 8 8 5 5 9 9 5 5 | |

P.M. —

2 2 2 2 5 5 2 2 5 5 2 2 5 5 2 2 | |

P.M. —

3 3 1 1 1 1 1 1 3 3 1 0 1 | 2 2 0 3 3 1

2nd time, Gtr. 5: w/ Fill 1

F5

G5

D5

e vil will rise. Through the fire and the flames,
fate of us all. Hold your hands to the sky,

Gtrs. 3 & 4

P.M.----- P.M.-----

7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A5

break - ing the chains, in - to the night we go.
bleed and you cry, scream - ing un - til we know.

Gtr. 3

P.M.----- P.M.-----

7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 3 3 3 2 3 3 3 5 3 3 3 2 3 5 3 2 2 0

Gtr. 4

P.M.----- P.M.-----

7 7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 3 0 5 0 2 0 3 3 3 2 3 5 3 2 2 0

Fill 1
Gtr. 5

15ma-----

P.H.
w/ bar-----

15 13 14 13 15 17 15 13 15 13 14 13 15 17 15 13 0 (0)

Pitch: G -1 -2 1/2

♩♩ Chorus

1st time, Gtrs. 1 & 2 tacet
3rd time, Gtrs. 1 & 2: w/ Fill 2

A5

The musical score for "Fly" by The Police is presented in a multi-staff format. The vocal line (Vocal) is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "ev - er - last - ing pain. Fly". The guitar parts include Gtr. 2 (8va), Gtr. 1, and Gtrs. 3 & 4. Gtr. 2 features a high-pitched, sustained note in the 8va register. Gtr. 1 plays a rhythmic pattern of eighth notes. Gtrs. 3 & 4 play a bass line with a mix of eighth and sixteenth notes. The score includes various musical notations such as accidentals, dynamics (P.M.), and articulation marks (x). The piece concludes with a double bar line and a final chord.

The musical score is divided into two systems. The first system contains the vocal melody and the lyrics. The second system contains the guitar accompaniment for measures 3 and 4.

Vocal Line:

- Staff:** Treble clef.
- Notes:** The melody consists of quarter notes and half notes. The lyrics are: "free for what we be - lieve. One thou - sand hearts".
- Chords:** C5, G5, A5, F5 are indicated above the staff.

Guitar Line:

- Staff:** Treble clef.
- Notes:** The guitar accompaniment consists of chords. The first two measures are marked "Gtrs. 3 & 4".

Fill 2

Gtr. 1 *8va* - 7

Gtr. 2 *divisi*

*Gtr. 1 to left of slash in tab.

C5 A5 G5

bleed - ing — the e - ter - nal dream.

Gtr. 4

Gtr. 3

0 3 0 2 0 3 2 0 2 0 3 2 0 2 0

2 5 2 3 2 5 3 2 3 2 5 3 2 3 2

A5 C5 G5 A5

Feel — me, — the touch we — all need. So

Gtrs. 3 & 4

F5 E5 N.C.

si - lent - ly now they — will kneel. Cry for e -

P.M. — P.M. — P.M. — P.M. —

To Coda 2

To Coda 3

Interlude

A5

ter - ni - ty.

Riff B

Gtr. 1

P.M.

9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5

Riff B1

Gtr. 2

P.M.

8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5

Rhy. Fig. 4

Gtrs. 3 & 4

P.M.

2 2 0

C5

Riff C

Gtr. 5

P.M.

End Riff C

15 15 12 12 17 17 12 12 15 15 12 12 17 17 12 12 15 15 12 12 17 17 12 12

Gtr. 1

P.M.

End Riff B

9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5 9 9 5 5 10 10 5 5

Gtr. 2

P.M.

End Riff B1

8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5 8 8 5 5 10 10 5 5

Gtrs. 3 & 4

P.M.

5 5 3

[illegible]

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (1st 4 meas.)

E5 F5 E5 F5 G5 A5

loco

w/ wah-wah

Riff D

P.M.

15 13 15 13 12 13 13 12 12 17 17 13 13 18 18 13 13 17 17 13 13 18 18 13 13

Musical notation for guitar solo. The first measure is marked "loco" and "Gtr. 2". The fret numbers are 13/17, 15, 17, 15, 13, and 14. The second measure has fret numbers 8/10, 8, 10, 13, and 13. The third measure is marked "Riff D1" and "P.M." and contains a sequence of fret numbers: 13, 13, 10, 10, 15, 15, 10, 10, 13, 13, 10, 10, 15, 15, 10, 10.

Gtr. 5
 Riff D2
 P.M.
 10 10 7 7 12 12 7 7 10 10 7 7 12 12 7 7

[illegible]

End Riff D

End Riff D1

End Riff D2

End Riff D2

G5

F5

Gtrs. 1 & 2 tacet

E5

A5

Gtrs.
3 & 4

(cont. in notation)

Loco

semi-P.H.

Gtr. 5

8va -1/2

15ma -1/2

8va

Harm. w/ bar -1/2

Harm. w/ bar -1/2

P.M. -----

P.M. -----

(cont. in slashes)

P.M. -----

Pitch: E B G -3 1/2

-6

7 5 (7) (7)

5 3

2 2 0 0 0 0 0 0 0 0 0 0

13 12 13 12 13 15 13 12 15 (15)

10 8 10 8 10 12 10 12 10 8 10

⊕ Coda 1

A5

G5

on - wards to hell be low.

Gtr. 1

15ma

P.H. w/ bar

Gtr. 2

15ma

P.H. w/ bar

Gtrs. 3 & 4

P.M. -----

7 7 5 5 6 4

13 12 13 12 13 15 13 12 13 12 13 15 13 12

14 12 14 13 15 17 15 13 14 12 14 13 15 17 15 13

0 -1 1/2 -5

0 -1 1/2 -6

Pre-Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

F5 N.C.

F5 N.C.

A5

Stand strong, we'll live to - geth - er rag - ing through _____ the

Gtrs. 1 & 2

w/ DigiTech Whammy Pedal

8va

+6

13 (17) 13 (17) 13 (17) 14

F5 N.C.

F5 N.C.

bar - ren lands. _____ Our eyes have seen the sor - row

8va

15ma

Harm.

+6

17 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 20 25 32

*w/ slide

*As before

D.S.S. al Coda 2

Gtrs. 1 & 2 tacet

E5

far a - cross _____ the sands. The pow - er in _____ our hands.

Coda 2

Interlude

Gtrs. 1 & 2: w/ Riffs B & B1
Gtrs. 3 & 4: w/ Rhy. Fig. 4.1 (1 3/4 times)

Gtr. 5: w/ Riff C

A5

C5

ter - ni - ty. _____

G5

Gtr. 2

8va

13 12 12 12 13 15 13 12 13 12 12 12 13 15 13 12 20 19 20 19 20 22 20 19 20 19 20 19 20 22 20 19

Gtr. 1

8va

14 12 12 12 14 16 14 12 14 12 12 12 14 16 14 12 17 15 15 15 17 19 17 15 17 15 15 15 17 19 17 15

E5 F5

loco

E5

F5 G5 A5

Gtrs. 1, 2 & 5: w/ Riffs D, D1 & D2

P.M. ----- semi-P.H.

10/13 13 15 13 10 13 10 13 13/17 17 18 18 15 15 17

loco

P.M. ----- semi-P.H.

10/12 12 13 12 8 12 8 12 13/15 15 17 17 13 13 15

C5

G5

8va

Gtr. 1

5

20 17 20 17 20 15 20 15 20 15 20 17 20 17 20 15 20 15 20 15

Harm. *
**

2.1 5 9

*Pick sixteenth-notes and slide in the direction indicated in tab.
**Harmonic located just past 2nd fret.

Gtr. 2

5

17 13 17 13 17 12 15 12 15 12 17 13 17 13 17 12 15 12 15 12

Harm. ***
†

2.1 5 7

***Pick sixteenth-notes and slide in the direction indicated in tab.
†Harmonic located just past 2nd fret.

[illegible]

Gtrs. 1-4 tacet

Am G

The image shows a musical staff for guitar tracks 1-4. It begins with a treble clef and a repeat sign. The key signature changes to A minor (Am) and then to G major. The staff is empty, indicating that the guitarists are to remain silent (tacet) during this section.

Musical notation for the F major scale, showing the notes F, G, A, B, C, D, E, F across four measures.

A5

Gtr. 2

F5

P.M.

10 10 9 10 9 10 10 10 9 10 9 10 10 10 9 10 9 10 10

Gtr. 1

P.M. -

7 7 5 7 5 7 5 7 | 7 7 5 7 5 7 5 7 | 7 7 5 7 5 7 5 7 | 7 7 5 7 5 7 5 7

[illegible]

A5

F5

Gen. 2



P.M.

10	10	9	10	9	10	9	10	10	10	9	10	9	10	10	10	9	10	9	10	12	12	12	10	10	12	9	10
----	----	---	----	---	----	---	----	----	----	---	----	---	----	----	----	---	----	---	----	----	----	----	----	----	----	---	----

Gen. 1

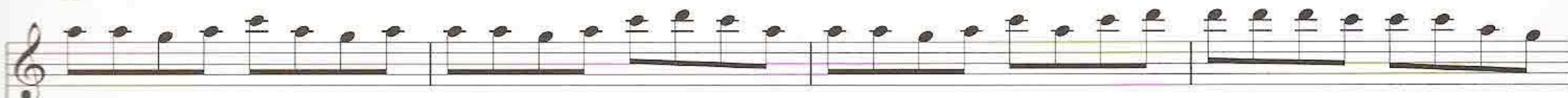


P.M.

7	7	5	7	5	7	5	7	7	7	5	7	5	7	5	7	5	7	7	7	5	7	5	7	9	9	9	7	7	9	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

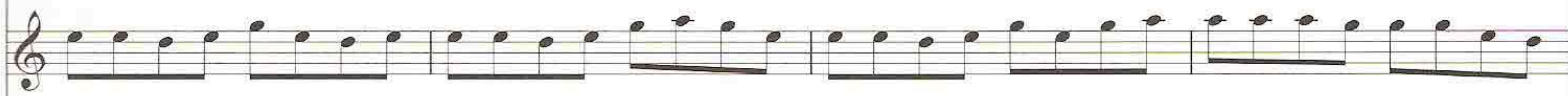
A5

F5



P.M.

14	14	12	14	13	14	12	14	14	14	12	14	13	15	13	14	14	14	12	14	13	14	13	15	15	15	13	13	13	14	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

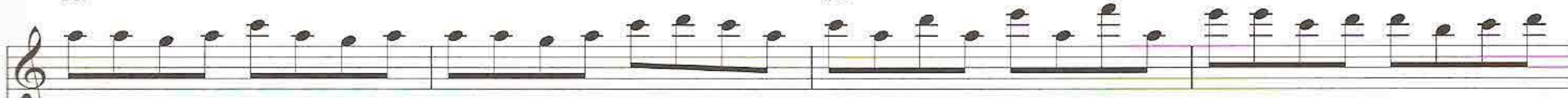


P.M.

14	14	12	14	12	14	12	14	14	14	12	14	12	14	12	14	14	14	12	14	12	14	12	14	14	14	12	12	12	14	12
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

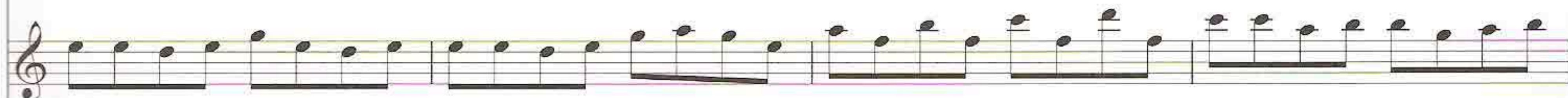
A5

F5



P.M.

14	14	12	14	13	14	12	14	14	14	12	14	13	15	13	14	13	14	15	14	17	14	18	14	17	17	13	15	15	12	13	15
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----



P.M.

14	14	12	14	12	14	12	14	14	14	12	14	12	14	12	14	14	15	16	15	17	15	19	15	17	17	14	16	16	12	14	16
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

The musical score is divided into three systems. The first system is for Gtr. 2, featuring A5 and F5 chords. The second system is for Gtr. 1, featuring a P.M. (Pedal Point) section. The third system is for Gtrs. 3 & 4, featuring Rhy. Fig. 6 and End Rhy. Fig. 6. The score includes various musical notations such as treble clefs, chords, and rhythmic figures.

Gtr. 2
A5 F5
P.M.

Gtr. 1
P.M.

Rhy. Fig. 6
Gtrs. 3 & 4
P.M.

End Rhy. Fig. 6

Gtrs. 3 & 4: w/ Rhy. Fig. 6 (3 times)

A5

F5

Gtr. 2

P.M.

13 13 12 13 12 13 12 13 13 13 12 12 12 15 14 15 14 15 12 12 12 13

Gtr. 1

P.M.

14 14 12 14 13 14 12 14 13 14 12 14 15 15 13 14 14 14 12 14 12 14 12 15 12 15 12 14 14 12 14

The image displays two systems of musical notation for the song 'The Wind' by Gustav Mahler. Each system consists of a vocal staff and a piano accompaniment staff.

System 1 (Soprano I):

- Vocal Staff:** The melody is written for Soprano I. The lyrics are 'A5' and '8va'.
- Piano Staff:** The accompaniment is written for Piano. The lyrics are 'P.M.' and 'F5'.

System 2 (Soprano II):

- Vocal Staff:** The melody is written for Soprano II. The lyrics are '8va'.
- Piano Staff:** The accompaniment is written for Piano. The lyrics are 'P.M.'.

The musical notation includes notes, rests, and dynamic markings. The piano accompaniment features complex chordal textures and fingerings.

A5 F5

8va

P.M.

22 22 20 22 20 22 22 20 22 20 22 22 20 22 20 21 22 21 22 20 22 21 22 21

8va

P.M.

17 17 15 17 15 17 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 14 17

Slower ♩ = 170

Gtrs. 1 & 2 tacet

A5

Gtrs. 3 & 4

Gtr. 5 tacet

Gtr. 5 8va 7

P.H.

10

Pitch: E

Gtr. 6 (elec.)

mf

w/ clean tone

13 13 13 12 12 12 12 15 14 15 14 15 12 12 12 15 14 15 14 15 15 14 15 14 15 14 15 14

Gtr. 7 (elec.)

mf

w/ clean tone

14 14 14 12 14 12 14 12 15 12 15 12 15 12 14 14 14 12 15 12 15 12 15 12 15 12 15 12 15

F5

Gtr. 6

13 13 13 12 12 12 12 15 14 15 14 15

13 12 13 12 13 15 13 12 13 12 13 12 12

Gtr. 7

14 14 14 12 12 14 12 15 12 15 12 15 12

14 12 14 13 15 12 15 13 14 12 14 13 14 12 14 12

A5

13 13 13 12 12 12 12 15 14 15 14 15

13 12 13 12 13 12 12 15 12 15 12 12 12

14 14 14 12 12 14 12 15 12 15 12 15 12

14 12 14 13 14 12 14 12 14 12 14 12 14

F5^{viii}

13 13 13 12 12 12 12 15 14 15 14 15

13 12 13 15 12 13 12 13 15 13 12 15 13 12 15 12

14 14 14 12 12 14 12 15 12 15 12 15 12

14 12 14 12 13 14 12 13 12 15 13 12 15 13 12 12

Guitar Solo

Double-time feel

Gtrs. 3 & 4 tacet

Gtrs. 6 & 7 tacet

Am

F

G

Gtr. 9 (elec.)

mf

w/ dist.

**w/ DigiTech Whammy Pedal

w/ bar

+1 1/2

+6

+5 1/2

10 10

10

15

12

12 15

12

15

13

15

12

✓ 15

**Set for one octave above when depressed.

Gtr. 6

Gtr. 7

divisi

Rhy. Fig. 7

End Rhy. Fig. 7

*Gtr. 8 (nylon-str. acous.)

mp

w/ fingers

End Rhy. Fig. 7

5

5

5

5

5

5

5

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5

*Two gtrs. arr. for one.

Gtr. 8: w/ Rhy. Fig. 7

Am

Gtr. 9

3

12 13

12

15

12

15

13

14

12

14

13

15

12

15

12

12

15

13

14

13

(13)

(13)

14

12

14

12

14

12

14

12

14

F

G

8va

+6

13

13

12

14

12

14

12

14

12

14

12

14

12

14

15

12

Am

8va

Gtr. 9

+6

12 12 15 15

+6

12 12 15 15

8va

Gtr. 10 (elec.)

mf
w/ dist.
*w/ DigiTech Whammy Pedal

+6

13 13 12 12

+6

13 13 12 12

*Set for one octave above when depressed.

Rhy. Fig. 8

Gtr. 8

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

C

8va

+6

12 12 12 15 13

+6

13 12

8va

+6

13 13 13 12 14

+6

14 12

End Rhy. Fig. 8

8 8 8 8 8 8 8 7 7 7 7 7 7 7 7 7

9 9 9 9 9 9 9 8 8 8 8 8 8 8 8 8

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Am C

Gtr. 8

Gtr. 10

Faster ♩ = 200

Gtrs. 9 & 10 tacet

G

E5 N.C.

E5 N.C. D5 N.C. E5 N.C. G5 N.C.

Gtr. 9

Gtr. 10

Gtr. 2

Gtr. 1

Gtrs. 3 & 4

Harm. w/ bar

w/ DigiTech Whammy Pedal w/ bar

15ma

+6

+2 1/2

-3

-2 1/2

A5

8va

T 20 17 12 20 17 12 19 17 12 19 17 12 20 17 12 20 17 12 19 17 12 19 17 12 20 17 12 20 17 12 19 17 12 19 17 12 20 17 12 20 17 12 19 17 12 19 17 12

8va

T 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8 17 12 8 17 12 8 15 12 8 15 12 8

Rhy. Fig. 9

w/ variation on repeat P.M.

7
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8va

T 20 17 12 20 17 12 24 17 12 24 17 12 20 17 12 20 17 12 24 17 12 24 17 12 20 17 12 20 17 12 24 17 12 24 17 12 20 17 12 20 17 12 24 17 12 24 17 12

8va

T 17 12 8 17 12 8 20 12 8 20 12 8 17 12 8 17 12 8 20 12 8 20 12 8 17 12 8 17 12 8 20 12 8 20 12 8 17 12 8 17 12 8 20 12 8 20 12 8

P.M.

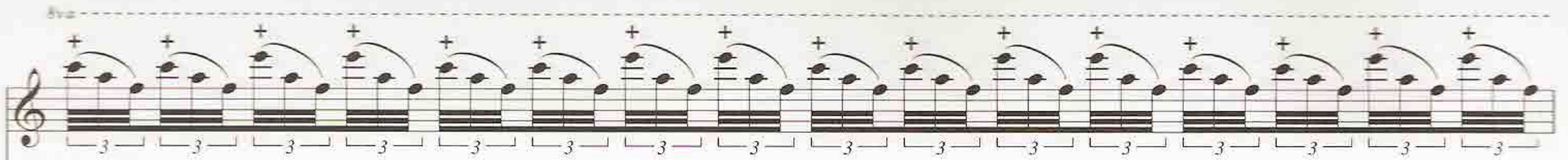
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5/3 7/5

The musical score for 'P.M.' is written on a grand staff. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score begins with a treble clef and a key signature of one sharp. The melody in the upper staff starts with a half note G4, followed by a half note A4, and then a half note B4. The lower staff has a whole note G3. The piece continues with a series of eighth notes in the upper staff and whole notes in the lower staff. The piece ends with a double bar line.

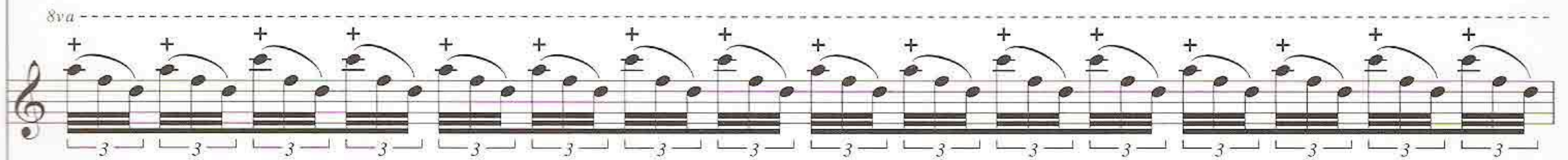
8va

T 17 12 8 T 17 12 8 T 15 12 8 T 15 12 8 T 17 12 8 T 17 12 8 T 15 12 8 T 15 12 8 T 17 12 8 T 17 12 8 T 15 12 8 T 15 12 8 T 17 12 8 T 17 12 8 T 15 12 8 T 15 12 8

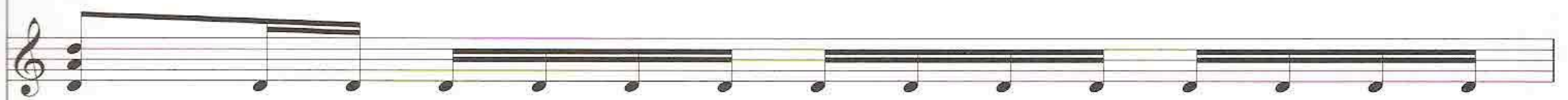
The first system of the musical score for 'The Little Train' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Below the staff, there is a dashed line with the text 'P.M.' (Piano) written below it. The first system ends with a double bar line.



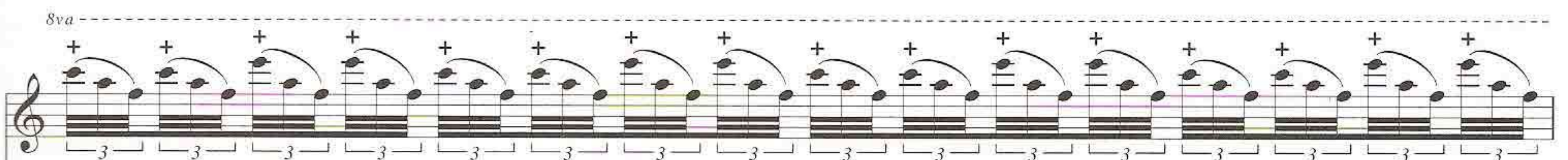
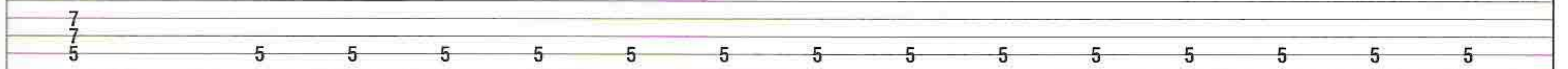
T 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13



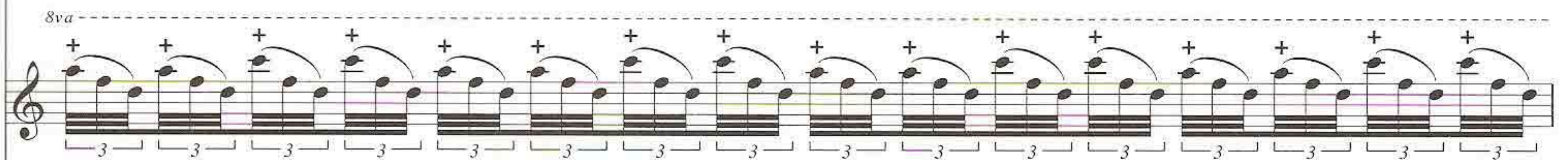
T 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10



P.M.



T 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13 20 17 13 20 17 13 24 17 13 24 17 13

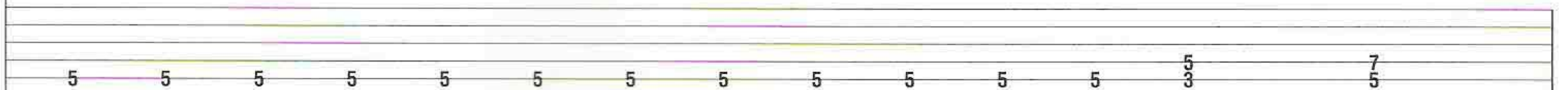


T 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10 17 13 10 17 13 10 20 13 10 20 13 10



P.M.

End Rhy. Fig. 9



ES

22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15

19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12

P.M. 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

8va

Gtr. 2

22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15 22 19 15 22 19 15 24 19 15 24 19 15

8va

Gtr. 1

19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12 19 15 12 19 15 12 20 15 12 20 15 12

Gtr. 3

P.M. 7 7 10 10 8 8 7 7 10 10 8 8 7 7 10 10

Gtr. 4

P.M. 8 8 7 7 10 10 8 8 7 7 10 10 8 8 7 7

A5

8va

Gtr. 2

15 13 12 15 13 12 15 12 13 13 12 15 13 13 12 15 19 17 15 18 17 15 18 15 17 17 15 20 17 17 15 20

P.M. - - | P.M. - - | P.M. - - | P.M. - - |

Gtr. 1 *loco*

17 15 13 16 15 13 16 12 14 14 13 17 14 14 13 17 15 13 12 15 13 12 15 12 13 13 12 15 13 13 12 15

P.M. - - | P.M. - - | P.M. - - | P.M. - - |

C5

8va

13 13 12 13 15 12 13 15 17 20 19 22 20 22 19 20 22 20 19 22 20 22 19 20 22 20 19

semi-P.H.

12 12 14 12 14 13 15 12 13 15 15 14 12 14 12 13 15 13 12 14 12 14 12 13 15 13 12

semi-P.H.

8va

Gtr. 2

15 17 13 16 13 17 13 16 7 (7) (7) (7) 15 15 17 15 13 17 13 15 (13) -1 1/2 -2 1/2

Harm. -1 1/2 -1 1/2 -1 1/2 w/ bar semi-P.H. w/ bar tr

Gtr. 1

12 13 14 12 14 13 14 12 3 (3) (3) (3) 12 12 13 12 10 13 10 12 (10) -1 1/2 -2 1/2

Harm. -1 1/2 -1 1/2 -1 1/2 w/ bar semi-P.H. w/ bar tr

Pitch: A

Gtrs. 3 & 4

P.M. - - | P.M. - - |

7 7 7 7 7 7 7 7 7 7 7 7 2 2 0

Girth 1-4 inches

Ann

C

G

C25

[illegible]

Am

F

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. Below the staff, the corresponding fingerings are indicated by numbers 1 through 5, with some numbers appearing below the staff lines.

Dm

E5

Am

Gut. 6

Gtr. 6

The image displays a musical score for guitar 6. The top staff is a standard musical notation with a treble clef, showing a melodic line with various note values and rests. The bottom staff is a fretboard diagram with six lines, where numbers 1 through 8 indicate the fret positions for the notes. The diagram is divided into three measures, corresponding to the measures in the musical staff above. The first measure contains the sequence 7 5 7, 5 6, 5 6 8, 5 8 6 8 6, and 7 5. The second measure contains 6 5, 7 5, 7 5 7, 5 7 5 7, 5 6 5 6 8, and 7 5. The third measure contains 5 7, 7 8, 7, and 5.

Gr. 7

Gtr. 7

6 8 8/10 8 6

C

G

Am

8 5 7/9 9 9 | 7 5 7 5 7/9 | 7 5 7

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody is written in 4/4 time. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The key signature has one sharp (F#).

The image shows two musical staves. The first staff is for the piece 'F' and the second is for 'E N.C.'. Both staves feature a treble clef and a key signature of one sharp (F#). The first staff has a tempo marking of '♩ = 120'. The first staff contains a melodic line with eighth and sixteenth notes, and a bass line with fingerings (7, 9, 10, 8, 7, 8, 10, 9, 10, 8, 10, 9, 10, 8, 10, 9, 10, 6, 9). The second staff contains a melodic line with eighth and sixteenth notes, and a bass line with fingerings (8, 5, 7, 5, 7, 5, 7, 5, 8, 5, 7, 5, 7, 5, 7, 5, 6, 5, 6, 8, 5, 8, 6, 7, 5).

D5

A5

Gr. 2

8va

loco

Gr. 1

Gr. 3 & 4

P.M.

P.M.

[illegible][illegible]

F5 E5 G5 A5

8va

Harm.
w/ DigiTech Whammy Pedal
w/ bar

Pitch: G

15ma

8va

Harm.
w/ DigiTech Whammy Pedal
w/ bar

Pitch: E

P.M.

(cont. in slashes)

C5 G5 A5

Gtrs. 3 & 4

8va

Gtr. 2

8va

Gtr. 1

C5 A5

8va

Gtrs. 1 & 2

(cont. in notation)

The image shows a musical score for guitar, titled "Breeze". It consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with various chords and a "Gtr. 2" section. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. It features a bass line with various chords and a "Gtr. 1, cont. in lower staff" section. The score is for a piece titled "Breeze".

Gtr. 3

Gtrs. 3 & 4

T T T

3 7 10 7 3 10 8 7 3 7 10 8 7 3 7

2 2 0

The image shows musical notation for two scales on a 12-string guitar. The first scale is for C5, spanning from the 8th fret to the 15th fret. The second scale is for G5, spanning from the 15th fret to the 22nd fret. Each scale is represented by a standard musical staff with a treble clef and a corresponding fretboard diagram below it. The fretboard diagrams show the fret numbers and string groupings (indicated by '6' for six strings). The C5 scale starts at fret 8 and ends at fret 15, while the G5 scale starts at fret 15 and ends at fret 22. The notation includes notes, accidentals, and fret numbers to indicate the specific pitches and fingerings for each scale.

[illegible]

The musical notation for 'The Fish Song' is presented on two staves. The top staff uses a treble clef and contains two measures of music. The first measure has a whole note on the G line (G4) with a 'p' (piano) dynamic marking. The second measure has a whole note on the B line (B4) with a 'p' (piano) dynamic marking. The bottom staff uses a bass clef and also contains two measures. The first measure has a whole note on the G line (G3) with a 'p' (piano) dynamic marking. The second measure has a whole note on the B line (B3) with a 'p' (piano) dynamic marking. A vertical line separates the two measures on both staves.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff uses a treble clef and a common time signature (C). It begins with a key signature change from one sharp (F#) to one flat (Bb), indicated by a double bar line and the symbols 'C' and 'Bb'. The melody is written in a simple, folk-like style. The bottom staff uses a bass clef and a common time signature (C). It begins with a key signature change from one sharp (F#) to one flat (Bb), indicated by a double bar line and the symbols 'C' and 'Bb'. The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line. The second measure contains a repeat sign and a key signature change from one sharp (F#) to one flat (Bb), indicated by a double bar line and the symbols 'C' and 'Bb'. The score is written in a simple, folk-like style.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which end with a final double bar line. The melody is written on a single staff with a treble clef. The notes are: Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (half). Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (half). Measure 3: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Measure 4: B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (half). The lyrics 'The Rose Tree' are written below the first two measures, and 'The Rose Tree' is written below the next two measures. The tempo is marked 'Moderato' and the time signature is '3/4'. The key signature has one flat (Bb). The score is for a single voice part.

Bridge
End double-time feel

C5

Fly far a

15ma

6

T +6

17 13 20 17 13 20 17 13 20 17 13 22 19 15 20 19 15 22 19 15 20 19 15

24

6

T +6

17 13 10 17 13 10 17 13 10 17 13 10 19 15 12 17 15 12 19 15 12 17 15 12

20

P.M. --- (cont. in slashes)

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Gtr. 6

Gtr. 7
divisi

*P.M. --- P.M. --- P.M.

8 9 9 10 9 9 8 9

10 10 10 10 10 10

*Applies to both gtrs.

Gtrs. 1 & 2 tacet

G5 A5 C5

Gtrs. 3 & 4

way to the end of our days, the

Gtr. 6

Gtr. 7

P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M. --- P.M.

9 9 9 10 9 9 9 9 8 9 10 9 9 8 9 8 9 10 9 9 8 9

10 10 10 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

G5 F5

voic - es of long dis - tant cries.

P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M.

10 12 10 12 8 9 9 10 10 12 12 10 12 12 8 9 9 10 10 12 12 10 9 9 8 9 9 10 6 9 10 10 9 9 8 9 9 10 6 9 10

C5 G5 A5 F5

Now we re - main in this lab - y - rinth of pain,

P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M.

8 9 9 10 9 10 8 9 10 8 8 9 10 10 10 8 8 10 10 10 10 8 8 10 10 10 10 8 10

G5 E5

Gtrs. 3, 4, 6 & 7 tacet
N.C.

and so we ride in - to the night.

P.M. - - P.M. - - P.M. P.M. - - P.M. - - P.M.

10 12 8 8 10 8 8 10 12 8 8 10 8 12 13 8 8 10 8 8 10 8

Pre-Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 3

F5 N.C.

F5 N.C.

A5

Our steel will shine for - ev - er through the night — and blind - ing rain. —

Gtr. 1

15ma

8va

*w/ slide

25 29 32

25 29 32

w/o slide w/ DigiTech Whammy Pedal

+6

10

+6

13

Gtr. 2

15ma

**w/ slide

25 29 32

25 29 32

**As before

F5 N.C.

F5 N.C.

E5

We'll see them face their fears, — it's time to rise — a - gain, in

8va

P.S.

Harm.

3

Pitch: D

-1 1/2

-3 1/2

8va

P.S.

Harm.

7

-2

-3 1/2

ev - er - last - ing pain.

8va

loco

16 17 16 15 16 17 16 15 16 17 16 15 16 17 16 15 | 12 10 12 13 15 12 13 15 17 13 15 17 19 15 17 19

12 13 12 11 12 13 12 11 12 13 12 11 12 13 12 11 | 13 12 13 15 12 13 15 12 13 15 12 13 15 12 13 15

⊕ Coda 3

Outro-Guitar Solo

A5 F5

ter - ni - ty.

Gtr. 2 8va

15 15 15 | 17 15 13 12 | 13 13 12 13 13/15 13

Gtr. 1

12 12 12 | 13 12 15 13 | 15 15 13 15 15/17 15

Rhy. Fig. 10

Gtrs. 3 & 4

P.M. ---

7 7 5 | 7 5 3 | 3 3 1

G5

8va

P.H.

P.M. -----|

P.M. -----|

(13) 12 13

22 22 22 22 19/22\19

20 20 20 20 19/21\19

24 20 24 20 24

19 22 19 22 19

24 20 24 20 24

19 22 19 22 19

8va

P.M. -----|

P.M. -----|

(15) 14

15 15 15 15 12/15\12

12 12 12 12 12/14\12

20 15 20 15 20

15 19 15 19 15

20 15 20 15 20

15 19 15 19 15

P.M. -----|

5 3

5 3

E5

C5

Cry for e

loco

semi-P.H.

15 12 12 12 12 12 12 13 12 13 15 13 12 12 12

15 12 12 14 14 12 12 13 15 13 12 15/17

loco

semi-P.H.

12 12 12 14 14 12 12 14 12 14 12 14 12 12

12 12 14 14 15 14 14 12 14 12 13/15

End Rhy. Fig. 10

2 2 0

5 3

A5

ter - ni - ty.

Gtr. 2

P.M.

17 17 13 13 18 18 13 13 17 17 13 13 18 18 13 13	20 20 13 13 18 18 13 13 17 17 13 13 18 18 13 13
---	---

Gtr. 1

P.M.

17 17 14 14 19 19 14 14 17 17 14 14 19 19 14 14	21 21 14 14 19 19 14 14 17 17 14 14 19 19 14 14
---	---

Gtrs. 1 & 2 tacet

F5

Gtr. 5

8va

14 12 14 13 15 12 15 13 15 13 14 12 14 12 14 12	22 20 22 20 22 24 22 20 22 20 22 20 22 20 22
---	--

Gtr. 5 tacet

G5

Gtr. 2

8va

13 13 12 13 15 15/19 15 19 15 18	2.1	+1	+2
----------------------------------	-----	----	----

Harm. w/ bar *

P.S.

Gtr. 2 tacet

E5

15ma

Gtr. 5

Gtr. 5 tacet

G5

Gtr. 2

Pitch: G

*Harmonic located just past 2nd fret.

Gtr. 1

13/15 15 13 15 17 17/20 17 20 17 15	
-------------------------------------	--

P.S.

Sve

Gtrs. 3 & 4

 δva *loc.*[illegible]

Gtr. 5 tacet

E5

N.C.

Gtr. 1

8va

The first system of musical notation consists of three staves. The top staff is a guitar staff in treble clef, featuring a series of eighth-note chords with '+' symbols above them, followed by a melodic line with a '5' fret marker and an '8va' instruction. The middle staff is a guitar staff in treble clef, showing a series of eighth-note chords with '+' symbols, followed by a melodic line with a '5' fret marker. The bottom staff is a bass staff in bass clef, showing a series of eighth-note chords with '+' symbols, followed by a melodic line with a '5' fret marker. The system concludes with a double bar line and a final chord marked '5'.

The second system of musical notation consists of three staves. The top staff is a guitar staff in treble clef, featuring a series of eighth-note chords with '+' symbols above them, followed by a melodic line with a '5' fret marker. The middle staff is a guitar staff in treble clef, showing a series of eighth-note chords with '+' symbols, followed by a melodic line with a '5' fret marker. The bottom staff is a bass staff in bass clef, showing a series of eighth-note chords with '+' symbols, followed by a melodic line with a '5' fret marker. The system concludes with a double bar line and a final chord marked '5'.

The Flame of Youth

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov

Gtr. 1 chords:

E5 134 5fr	C5 134	D5 134	B5 11	C#5 11	F#5 134	G#5 134	A5 134
------------------	-----------	-----------	----------	-----------	------------	------------	-----------

Gtrs. 4 & 5 chords:

G#5 134 4fr	B5 134	C#5 134	F#5 134	E5 11	Eb5 134 6fr	Ab5 134	Db5 134
-------------------	-----------	------------	------------	----------	-------------------	------------	------------

Gtr. 1: 7-string tuning:
(low to high) B-E-A-D-G-B-E

Intro Free time

*Gtr. 1 (dist.)

f
w/ bar
grad. dive

(cont. in slashes)

TAB

*Doubled throughout

-2 1/2

Fast ♩ = 200

**E5

Gtr. 1

C5

Gtr. 2 (dist.)

f

12 8 9 10 7 7	8 5 5 10 7 7	12 8 9 10 7 7	8 5 5 10 7 7	8 5 5 10 7 7	8 5 5 10 7 7
---------------	--------------	---------------	--------------	--------------	--------------

Gtr. 3 (dist.)

f

12 9 9 11 7 9	9 5 7 11 7 9	12 9 9 11 7 9	9 5 7 11 7 9	9 5 7 11 7 9	9 5 7 11 7 9
---------------	--------------	---------------	--------------	--------------	--------------

**Symbols in parentheses represent chord names respective to de-tuned guitar.
Symbols above represent actual sounding chords.
Chord symbols reflect overall harmony.

E5

(cont. in notation)



C5

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

E5

C5

Gtr. 2

Gtr. 3

D5

Gtr. 2

Gtr. 3

Gtr. 1

P.M. -----

(cont. in slashes)

C5

D5

Gtr. 1

[illegible]

The image displays a musical score for the piece 'B5' by John Cage. The score is organized into three systems, each consisting of a musical staff, a guitar-specific instruction staff, and a fret number staff.

- System 1:**
 - Musical Staff:** Features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes eighth notes, quarter notes, and rests, with some notes marked 'loco'.
 - Guitar Staff:** Contains instructions '8va--' and '15ma--' with wavy lines indicating sustained or tremolo effects. The word 'loco' appears twice.
 - Fret Staff:** Displays fret numbers: (17) 17 17 17 17 16 17, 12/16 19 17 16 16 17 19, 16 19 16 19, and 9/13 12.
- System 2:**
 - Musical Staff:** Continues the melodic line with similar notation and 'loco' markings.
 - Guitar Staff:** Includes '8va--' and 'loco' markings.
 - Fret Staff:** Shows fret numbers: (14) 14 14 14 14 12 14, /17 16 14 16 16 17 14, 17 16 17 13, and 13 11.
- System 3:**
 - Musical Staff:** Features a different rhythmic pattern with beamed eighth notes.
 - Guitar Staff:** Contains the instruction 'P.M.' (Pedal Point) with a dashed line.
 - Fret Staff:** Displays fret numbers: 2/2 0 0 0 0 0 2, 4/4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2, 4/4 2 2 2 2 2 2 2, and 2 2 2 2 2 2 2 2 2 2.

Additional markings include 'Pitch: G#', 'End Rhy. Fig. 2', and various dynamic and articulation symbols like 'P.H.' (Pedal Hold) and 'P.M.' (Pedal Point).

*Reverse vibrato bar scoop.

Pitch: F#

[illegible]

Verse

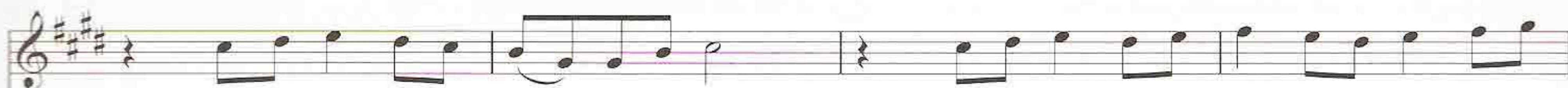
C#5

Gtrs. 2 & 3 tacet
N.C.

G#5 C#5 N.C.



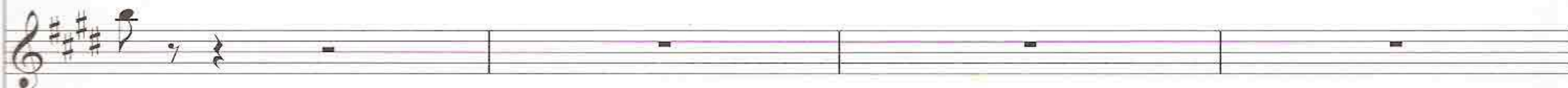
(cont. in notation)



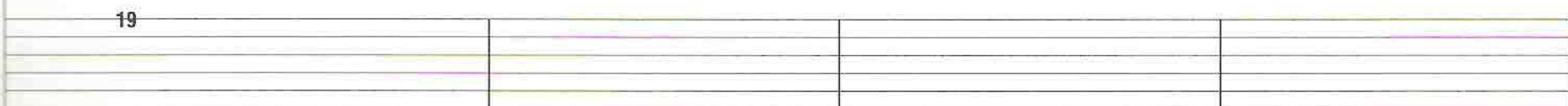
1. Close your eyes, hear the thun - der and rain.

Fear in - side of the tor - tur - ing pain for the

8va 7



19

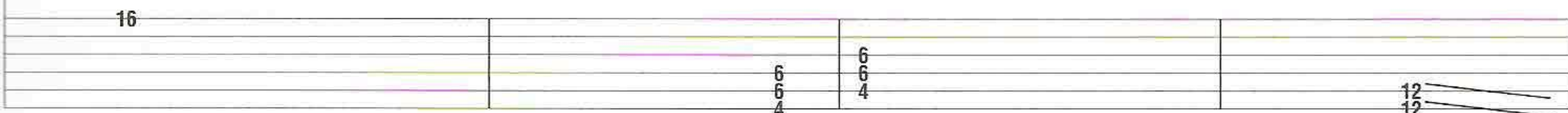


Gtrs. 4 & 5



steady gliss.

16



B5

A5



cries

of ____

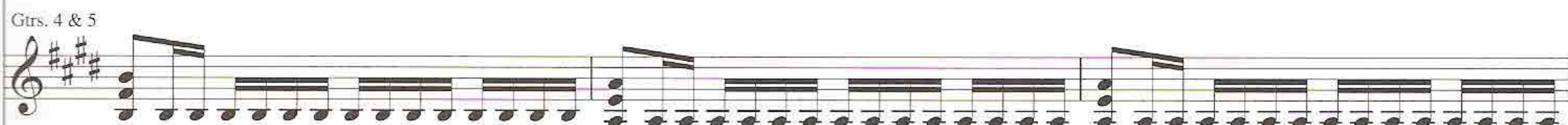
the

world,

and the last

lives ____

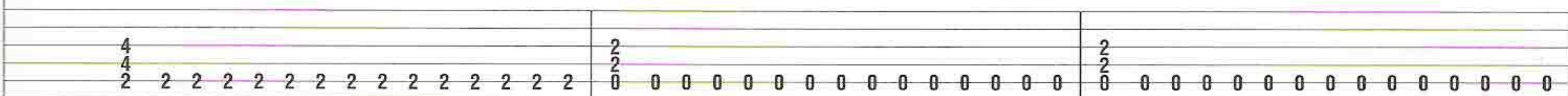
re -



P.M.

P.M.

P.M.



B5

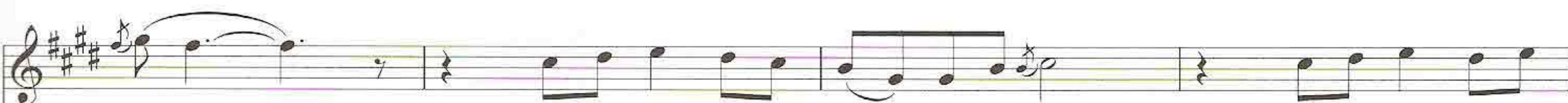
C#5

G#5

C#5



(cont. in notation)

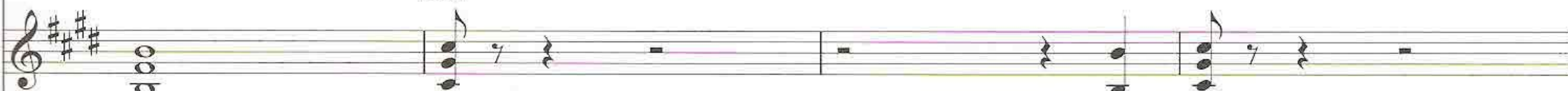


main. ____

Chain your heart, swear to die ____ for their gain.

Deep in - side, slow - ly

Gtr. 5



(Gtr. 4, cont. in slashes)



Gars. 2 & 3 tacet

B5 C#5 E5 D#5 B5 C#5 B5

fall - en e - vil souls, torn right a - part from the life in - sane.

Gtrs. 4 & 5

P.M. -| P.M. -| P.M. -|

End Rhy. Fig. 3

6 6 4 4 6 6 4 4 9 8 4 7 6 2 6 6 4 4 4 4 4 4 4 4 4 4 4 4 6 6 4 4 4 4 2

C#5 E5 C#5 B5 C#5 A5

Burn - ing in my mind now to bring my life ____ to hold, reach out ____ and die in ____ the

Gtr. 3

Gtr. 2
divisi

P.M. -----

Gtrs. 4 & 5

P.M. -----

Gtrs. 2 & 3 tacet

[illegible]

ES

C45

B5

End Rhy. Fig. 4

(cont. in notation)

last - ing pain, — the fall - en now — rise — a - gain. Through the

8va

P.M.

9 9 9 9 9 9 10 9 9 9 9 9 12 9 9 9 12 12 9 9 19 17 19 16 19 16 19 17 19 21 19 17 19 17 18 16

P.M.

9 11 11 11 11 11 11 11 11 11 13 11 11 11 13 13 11 11 11 11 14 14 11 11 11 11 13 13 11 11 11 9 11 9 12 9 11 9 11 13 11 9 11 9 11 9

Pre-Chorus

C#5 N.C.

A5 N.C.

E5

[illegible]

can

F35

quest de - ranged, — not meant to be. — In flames will now — for —

Gtrs. 4 & 5

End Rhy. Fig. 5

P.M. ——— P.M. ———

7 7 5 11 11 9 9 9 9 9 9 9 9 9 9 9 9 9 9

E5

B5

[illegible]

F#5

B5

So free your heart, leave your life far behind.

Rhy. Fig. 6

w/variation on repeat

4
4
2

4
4
2

D#5

C#5

The image shows a musical score for a song. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "In the cold of win - ter skies _ es - cape the pain _ in - side." The bottom staff is the piano accompaniment, also in treble clef with the same key signature. It features a series of chords and melodic lines, with some measures containing multiple notes beamed together. The score is divided into measures by vertical bar lines.

B5 N.C.

Interlude

Gtrs. 4 & 5: w/ Rhy. Fig. 2 (1 5/8 times)

C#5

[illegible]

Pitch: G#

G#

B5

C#5

B5

8va-7 loco P.H. 8va-7 loco P.H. 8va-7 loco 8va-7 loco P.H. 8va-7

(17) 16 16 16 16 12/14 17 16 17 16 17 (17) 16 16 16 14 16 14 16

(14) 12 12 12 13 12 11/13 14 12 14 12 14 (14) 12 12 12 13 11 13 12 1/4

Pitch: F# G# G# F#

A5

B5

loco 8va-7 loco 8va-7 loco 8va-7 loco 8va-7 loco 8va-7 loco

P.H. P.H. P.H. P.H.

14 17 16 17 16 17/19 17 17 17 17 16 17 16 14 17 16 16 17 14

9 14 12 14 12 14 14 14 14 14 12 14 14/17 16 14 16 16 17 14

Pitch: G# G# G#

C#5

B5

8va 15ma-7 loco 8va-7 loco 8va-7 loco 8va-7 loco 8va-7 loco

P.H. w/ bar P.H. w/ bar P.H. w/ bar P.H. w/ bar

16 17 14 16 14 16 17 19 13 16 14 17 16 17 16 17 16 (16) (16) 16 16

16 14 16 17 16 17 14 16 9 11 13 14 12 14 12 14 12 (12) (12) 13 12

Gtrs. 2 & 3 tacet

[illegible]

Gtrs. 2 & 3 tacet
Gtrs. 4 & 5: w/ Rhy. Fig. 3

B5 C#5 E5 D#5 B5

Gtrs. 4 & 5

Gtrs. 2 & 3

Harm. w/ bar

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C#5 B5 C#5

noth - ing in my mind to re - mem - ber now. — Bro - ken by the fear of the dark night call - ing.

F#5 E5

Ride free — on end - less seas, — the

Gtr. 3
Gtr. 2 *divisi*

P.M. —

9 9 9 9 9 9 10 9 9 9 9 9 12 9 9 9 9 9 10 9 9 9 9 9 12 9 9 9

B5 C#5

fi - nal cur - tain falls. —

P.M. —

10 12 10 9 9 9 9 9 10 9 9 9 9 9 9 10 12 10 9 10 9 9 9 13 9 9 9

F#5 E5

Cut the ground — from down be - low, — the

P.M. —

9 9 9 9 9 9 10 9 9 9 9 9 12 9 9 9 9 9 10 9 9 9 9 9 12 9 9 9

C#5 **B5**

time to lock and to load. Through the

Gtr. 3

8va

P.M.

12 9 9 9 9 9 14 9 9 9 9 9 12 9 9 9 19 19 21 19 16 16 19 16 17 17 21 17 19 21 19 17

Gtr. 2

P.M.

13 13 11 11 11 11 14 14 11 11 11 11 13 13 11 11 12 12 14 12 9 9 12 9 11 9 13 9 11 13 11 9

Pre-Chorus

Gtrs. 4 & 5: w/ Rhy. Fig. 5

C#5

N.C.

fire through the

8va

6

*w/ DigiTech Whammy Pedal

+12 (13) (13) (13) (13) (13) (13) (13) (13) (13) (13) (13)

*Set for two octaves above when depressed (toe down).

8va

6

**w/ DigiTech Whammy Pedal

+12 (9) (9) (9) (9) (9) (9) (9) (9) (9) (9) (9)

**Set for two octaves above when depressed (toe down).

A5 NC. E5

rain, far a - cross the dis - tant

8va

+12 (14) (14) (14) (14) (14) (14)

8va

+12 (11) (11) (11) (11) (11) (11)

B5 C#5 N.C. A5 N.C.

plains, Feel the wind be - neath the steel as your

15ma loco

P.S. +12

15ma loco

P.S. +12

End double-time feel

Gtrs. 4 & 5: w/ Rhy. Fig. 7

B5 N.C.

Gtrs. 2 & 3 tacet

B5

fight through the e - ter - nal pain.

Gtr. 2

P.S.

Gtr. 3

P.S.

14 12 11 13 11 15 13 11 13 15 11 13 11 12 14 11 11

15 13 11 15 13 11 14 13 14 11 13 15 11 13 15 12 12

Guitar Solo

C#5

Gtr. 7 (dist.)

f

15ma

loco

P.H.

14 12 14 13 13 11 13 14 18

Gtr. 6 (dist.)

f

fdbk.

4

* eBow

3

Gtr. 1

Rhy. Fig. 8

End Rhy. Fig. 8

P.M.

P.M.

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Gtr. 7

8va

P.H.

1/2

13

16 15 16 21

12 15

11 (11) (11)

Gtr. 6

fdbk.

6

5

4

Gtr. 6 tacet

Gtr. 7

14 15 14 12

14 13 14

12 14 15 14 12

14 13 14

12 14 15 14 12

14 13 14

12 14 15 14 12

14 13 14

12 14 15 14 12

14 13

Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 1

P.M.

4/2

4/2

4/2

4/2

4/2

X X

X X

X X

X X

X X

X X

X X

X X

Gtr. 1: w/ Rhy. Fig. 9 (3 times)

Gtr. 7

15 14 12

14 13 14

12 14 15 14 12

14 13 14

12

14 15 14 12

14 13 14

12 14 15 14 12

14 13

16 14

15 14 12

14 13 14

12 14 15 14 12

14 13 14

12

14 15 14 12

14 13 14

12 14 15 14 12

14 13

15 14 12

14 13 14

12 14 15 14 12

14 13 14

12

15 14 12

14 13 14

12 15 14 12

14 13

16 14 12

Gr. 1 $F\sharp 5$

Gr. 2 $G\sharp 5$ Gr. 7 tacet

Gtrs. 2 & 3 *8va*

w/ DigiTech Whammy Pedal

Harm.

Gr. 7

Gr. 3 *15ma*

Harm.

Pitch: A

16

Double-time feel

Gr. 1 tacet

$C\sharp 5$

$B5$

$C\sharp 5$

Gr. 2 *loco*

P.M. P.M. P.M. P.M. P.M. P.H.

Gr. 3 *loco*

P.M. P.M. P.M. P.M. P.H.

Rhy. Fig. 10

Gtrs. 4 & 5

P.M.

B5

The musical score for 'The Bird Song' by Debussy is presented in a single system. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/9 time signature. The melody is marked 'P.H.' (Piano) and 'loco'. It features various ornaments, including a '15ma' (15th major) ornament and a '8va' (8th octave) ornament. The bottom staff contains a figured bass line with numerical figures: 7/9, 8, 10, 9, 11, 13, 14, 13, 11, 11, 13, 14, 12, 14, 12, 14, 11, 12, 11, 12, 14, 12, 14, 16, 14, 16, 17, 16, 14, 12, 16. The piece is marked 'P.H.' (Piano) and 'loco'.

The image shows a musical score for a piece titled "The Great Wall of China". The score is written for a single melodic line on a treble clef staff, with a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into three measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G#5, and a quarter note A5. Above the staff, there are two wavy lines representing a tremolo or vibrato effect, one above the first measure and one above the second measure. Below the staff, there are two wavy lines representing a tremolo or vibrato effect, one below the first measure and one below the second measure. The score is labeled "P.H." and "8va" (octave 8).

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The melody is written on a single staff with a series of eighth notes. Below the staff, the lyrics 'P.M.' are written, followed by a dashed line and a vertical bar line. The second system consists of a single staff with a series of eighth notes. The third system consists of a single staff with a series of eighth notes. The score is written in a simple, clear style, suitable for a children's songbook.

C#5

A5

B5

[illegible]

Gtrs. 4 & 5

End Rhy. Fig. 10

End Rhy. Fig. 10

P.M.

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 4 2

17 14 17 16 14 16 14 16

C#5

B5

loco

14 16 12 14 16 12 14 16 13 14 16 13 13 14 13 14 13 14 13 14 14 16 14 16 16 16

loco

16 17 14 14 16 13 16 18 14 16 18 14 14 16 14 16 14 16 14 16 14 16 14 16 17

274

F#5

E5

B5

Gtr. 2 *loco*

14 13 14 13 14 14 15 17 15 14 14 (14) (14) 17 14 17 14 17 14 13 14 14 15 14 15 17 17 15 17 15 14 15 17

Gtr. 3 *loco*

11 9 11 9 11 10 12 14 12 10 11 (11) (11) 10 11 9 11 9 11 9 11 10 12 10 12 14 12 14 12 10 11 10

Gtrs. 4 & 5

4 4 2 2 2 0 4 4 2

C#5

F#5

E5

17 15 13 16 9 10 9 10 9 9 10 9 10 10 16 17 16 17 21 16 17 21 22 21 22 17

14 12 10 13 9 11 9 11 10 9 11 10 12 10 12 9 17 19 17 19 17 17 19 17 19 17 19 17

6 6 4 4 4 2 2 2 0

C#5 *B5* *A5*

loco *8va* *tr* *w/ bar* *loco*

17 17 17 17 17 17 17 17 15 14 14 16 14 14 15 19 (11) 19 (11) 11 13 14 11 14 13 11 14 11 14 13 11 14 11 14 11

-1 1/2

loco *tr* *w/ bar*

14 14 14 14 14 14 14 14 12 14 11 11 11 14 12 14 (11) 14 (11) 12 14 11 13 11 14 12 11 13 11 14 12 11 13 11 12

-1 1/2

P.M.

6 6 4 4 4 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C#5 *Gtr. 3 tacet*

8va *P.H.*

13 14 16 13 16 13 16 13 14 16 13 15 14 16 14 16 14 16 14 17 14 17 16 14 16 14 16 13 14 16 14 13 16 14 13 14 13 11

14 16 13 14 13 13 14 13 13 14 16 14 16 13

P.M. *P.M.* *P.M.* *P.M.* *P.M.*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 6 4 4 4 4 4 6 6 4 4 4 4 4 4 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Guitar Solo

Gtrs. 4 & 5 tacet

A5

E5

Gtr. 1

Gtr. 1

Gtr. 2

8va

Gtr. 3

8va

B5

F#5

8va

loco

A5

8va

8va

The sheet music is written for three guitars (Gtr. 1, 2, 3) in E major (three sharps). Gtr. 1 has a short solo at the beginning, marked with a 7 and a 5. Gtr. 2 and 3 play the main melody, with Gtr. 2 starting on a higher octave (8va). The music features various techniques including octaves (8va), harmonics (5, 7, 9), and complex fretting patterns. The piece concludes with a long, sustained A5 harmonic on Gtr. 2 and 3.

C#5 *8va* *F#5* *loco*

19 16 19 18 19 21 19/21 21 21 25 26 25 21 11 11 14 14 11 11 11 14 14 11 11

B5 *8va*

11 13 11 11 12 14 11/13 13 14 13 14 13 14 13 11 16 15 15 16 11 13 11 16 15 15 16 11

C#5 *Gtrs. 4 & 5* *B5* *loco* *8va* *loco* *8va* *P.H. -* *P.H.* *w/ bar* *(cont. in notation)*

18 18 18 18 16 18 14 14/16 18 16/18 16 14 16 16/18 16 (16) 16 16 16 16 19 16 18 19 21 19/21 19 18 19 19/21 21 (21) -5 1/2 -4 1/2

C#5

B5

Gtr. 2

8va

loco

Gtr. 3

loco

8va

Gtrs. 4 & 5

P.M.

P.M.

P.M.

P.M.

Chorus

F#5

So free your heart, leave — your

8va

*w/ DigiTech Whammy Pedal

+6

(16)

*Set for one octave above when depressed (toe down).

8va

(19)

P.M.

P.M.

Gtrs. 2 & 3 tacet

B

life far be - hind. In the cold of

Gtrs. 4 & 5

D[♯]m

Gtrs. 4 & 5 tacet

C[♯]

win - ter skies es - cape the pain in - side.

Gtr. 2

15ma

w/ DigiTech Whammy Pedal

w/ bar

+6

(21)

Gtrs. 4 & 5

Gtr. 3

15ma

*w/ DigiTech Whammy Pedal

w/ bar

+6

(21)

6 6 4

6 6 4

*Set for one octave above when depressed (toe down).

Gtrs. 2 & 3 tacet

A^b5

And when the mem - o - ries are all but left be - hind,

Gtrs. 4 & 5

D^b5

F5

Eb5

and the days have gone for - ev - er lost with - in my mind.

Ab5

Db5

Now feel your soul burn in seas of all e -

Eb5

Gtrs.
4 & 5

ter - ni - ty. Ev - 'ry day this life de - fend - ing,

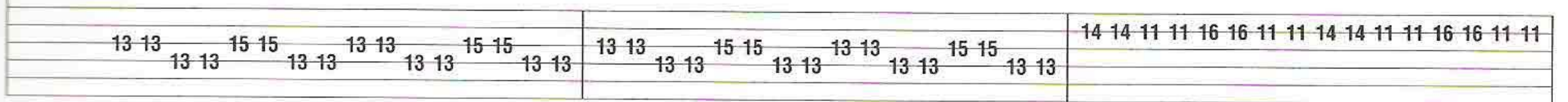
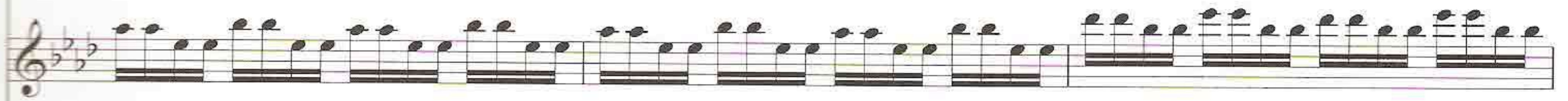
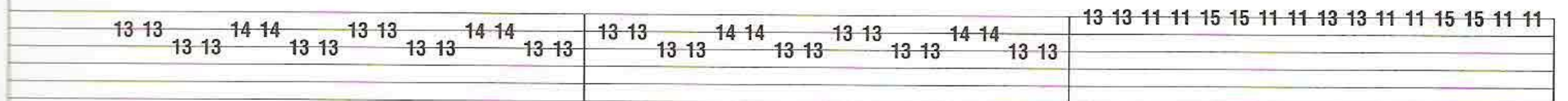
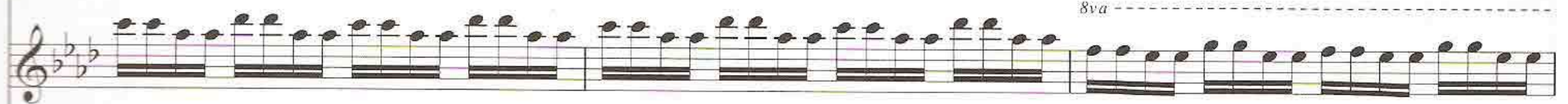
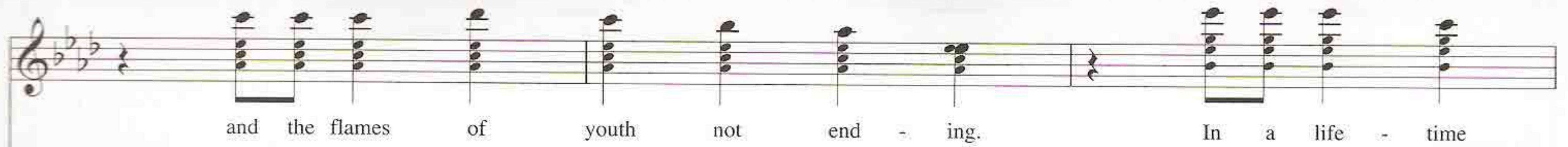
Gtr. 3

Gtrs. 4 & 5

Gtr. 2

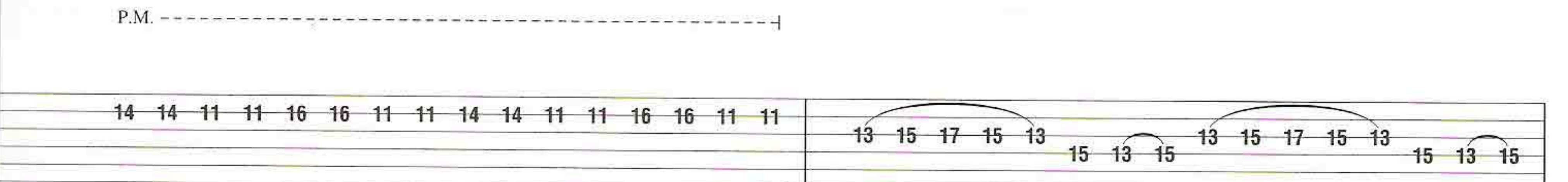
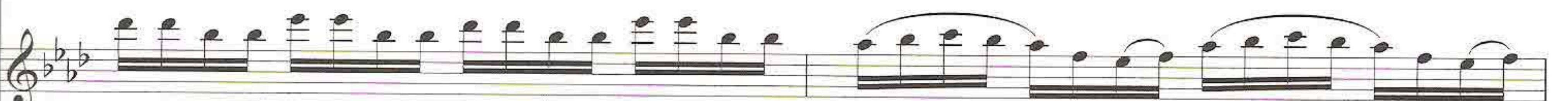
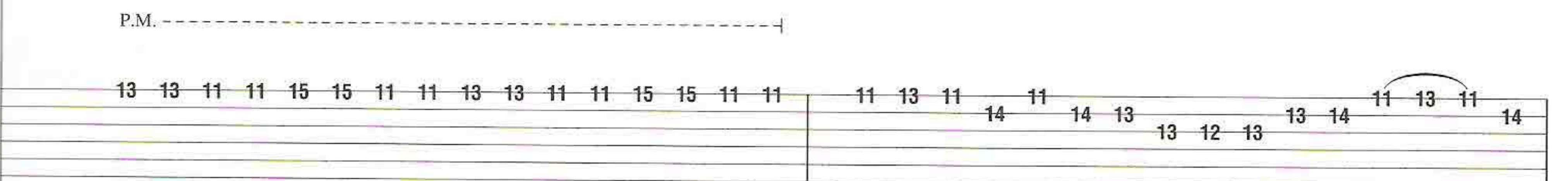
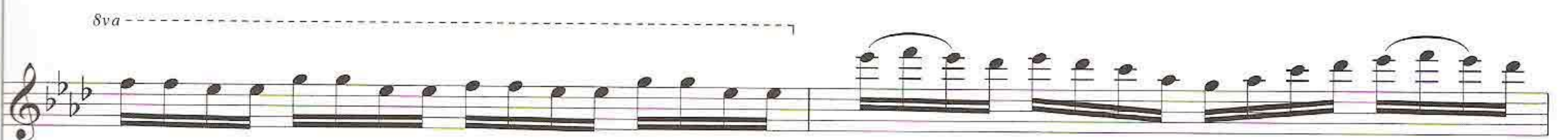
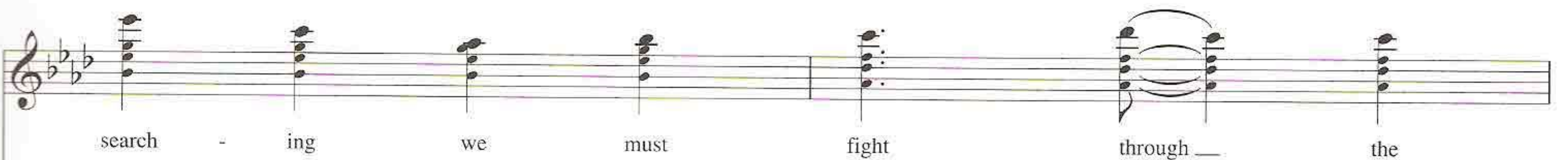
Ab5

Eb5



Db5

(cont. in notation)



E \flat 5 **D \flat 5**

e - ter - nal pain.

8va

Gtr. 3

15 18 18 23 15 18 18 23

18 18 18 18 18 18 18 18 18 18 18 18 18 18

Gtr. 2

11 15 15 18 11 15 15 18

14 14 14 14 14 14 14 14 14 14 14 14 14 14

Gtrs. 4 & 5

P.M.

8 6 6 4 4 4 4 4 4 4 4 4 4 4 4 4

End double-time feel

D \flat 5 N.C.

8va

18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 18 (18) (18)

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 (14) (14)

P.M.

6 6 4 4 4 4 4 4 4 4 4 4 4 4 4 4 6 6 4

Gtr. 2-5 fret

musical notation for guitar 2-5 fret and vocal line. The guitar part is in treble clef with a key signature of three flats. The vocal line is in the same key signature. The lyrics are: We fight through the e - ter - nal

Outro

C#5

musical notation for the 'Outro' section. It features a single note, C#5, held for a long duration, indicated by a long horizontal line.

pain.

Gtr. 1

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

P.M.

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

P.M.

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

N.C.

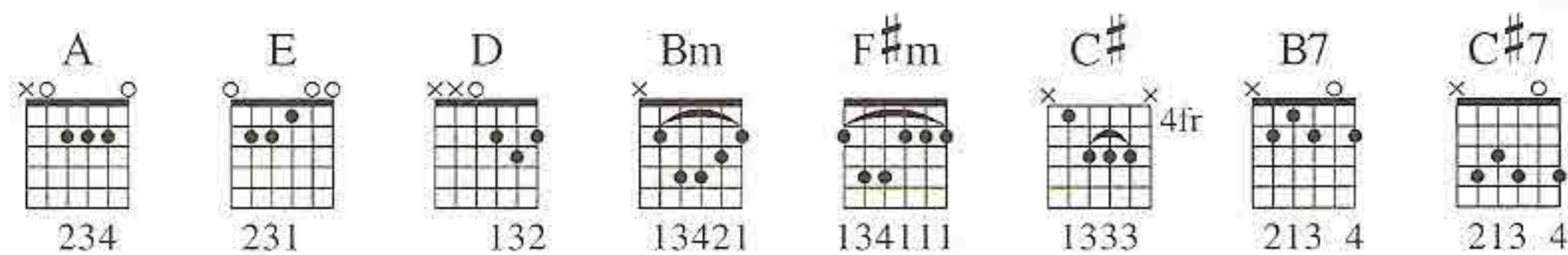
musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

P.M.

musical notation for guitar 1 part. It features a series of chords in the key of C major, played in a rhythmic pattern.

Trail of Broken Hearts

Words and Music by Herman Li, ZP Theart, Sam Totman and Vadim Pruzhanov



Intro

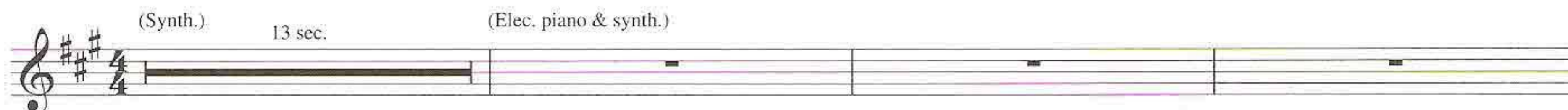
Moderately fast ♩ = 145

Half time feel

N.C.

*A

E

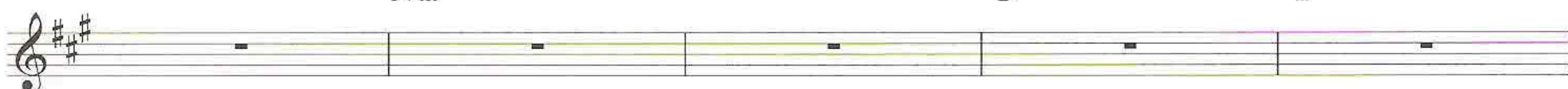


*Chord symbols reflect overall harmony.

F#m

D

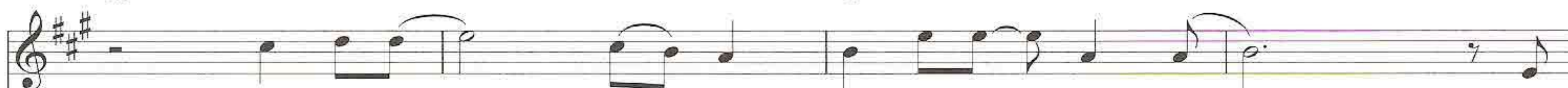
E



Verse

A

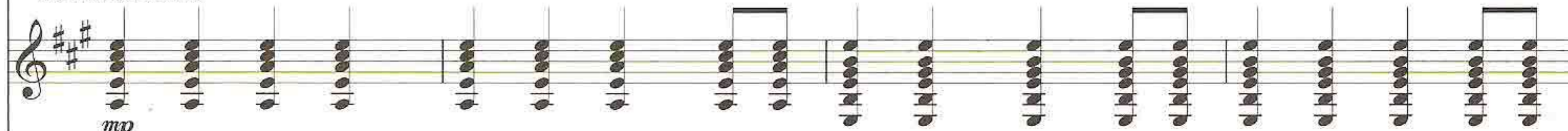
E



1. Here we are — far — be — yond the dis — tant sky. — I've

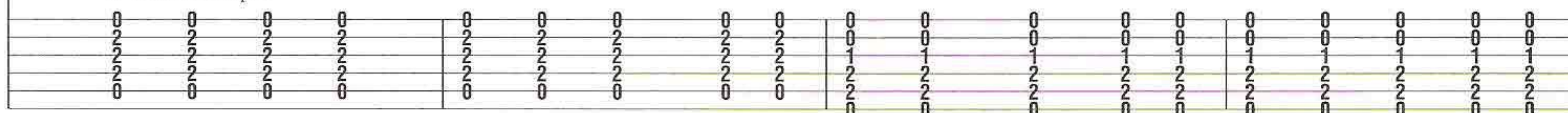
Rhy. Fig. 1

**Gtr. 1 (12-str. acous.)



mp

w/ variation on repeat



**Doubled throughout

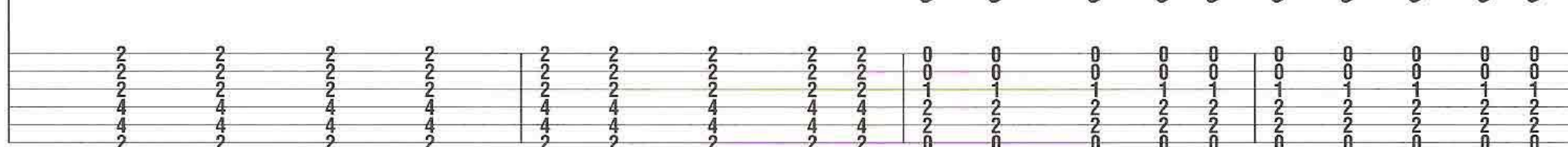
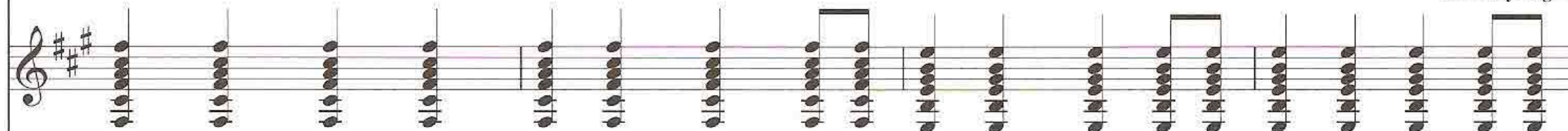
F#m

E



seen all the world — and how the sto — ry will — be o — ver. —

End Rhy. Fig. 1



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A E

Through the snow — and taint - ed moun - tains we — have climbed. —

Now we have found the light that guides us o - ver.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The score is divided into four measures by vertical bar lines. The first measure contains a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The melody starts on a G4 note and proceeds through a series of eighth and sixteenth notes, ending on a G4 note. The second measure continues the melody, starting on a G4 note and ending on a G4 note. The third measure continues the melody, starting on a G4 note and ending on a G4 note. The fourth measure continues the melody, starting on a G4 note and ending on a G4 note. The score is written in a simple, clear font, and the notes are clearly visible against the staff lines.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a treble clef and a key signature of one sharp. The melody starts on a whole note E5, followed by a half note D5, a quarter note C5, and a quarter note B4. A slur covers the next four notes: A4, G4, F#4, and E4. The piano accompaniment begins with a bass clef and a key signature of one sharp. It starts with a whole note E4, followed by a half note D4, a quarter note C4, and a quarter note B3. A slur covers the next four notes: A3, G3, F#3, and E3. The score is divided into measures by vertical bar lines. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The third measure contains the vocal melody and the piano accompaniment. The fourth measure contains the vocal melody and the piano accompaniment. The fifth measure contains the vocal melody and the piano accompaniment. The sixth measure contains the vocal melody and the piano accompaniment. The seventh measure contains the vocal melody and the piano accompaniment. The eighth measure contains the vocal melody and the piano accompaniment. The ninth measure contains the vocal melody and the piano accompaniment. The tenth measure contains the vocal melody and the piano accompaniment. The eleventh measure contains the vocal melody and the piano accompaniment. The twelfth measure contains the vocal melody and the piano accompaniment. The thirteenth measure contains the vocal melody and the piano accompaniment. The fourteenth measure contains the vocal melody and the piano accompaniment. The fifteenth measure contains the vocal melody and the piano accompaniment. The sixteenth measure contains the vocal melody and the piano accompaniment. The seventeenth measure contains the vocal melody and the piano accompaniment. The eighteenth measure contains the vocal melody and the piano accompaniment. The nineteenth measure contains the vocal melody and the piano accompaniment. The twentieth measure contains the vocal melody and the piano accompaniment. The score ends with a double bar line.

A musical score for the song "The Rose Tree". It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, while the accompaniment consists of three staves below it. The melody begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4-A4, and ends with a half note G4. The accompaniment includes chords and arpeggiated figures. The title "THE ROSE TREE" is printed at the bottom right.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A E

2. Through the sun and win - ter rain will fall. All our

Gtr. 2 (elec.)

f w/ dist. P.M. --- P.M. --- P.M. P.M. ---

7 7 7 7 7 7 9 9 9 9 11 9 11 9 11 9

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7

Gtr. 3 (elec.)

f w/ dist. P.M. --- P.M. --- P.M. P.M. ---

7 7 7 7 7 7 9 9 9 9 9 11 11 9 11 9

5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7

F#m

E

lives we all were wait-ing for a sign to call.

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

12 12 9 11 11 9 11 13 9 11 12 11 12 9 12 11 9 9 9 9 9 11 11 9 11 11

9 7 6 7 7 6 7 9 6 7 9 7 9 6 9 7 9 7 7 7 9 11 11 9 11 11

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

9 7 6 7 7 6 7 9 6 7 9 7 9 6 9 7 9 7 7 7 9 11 11 9 11 11

9 7 6 7 7 6 7 9 6 7 9 7 9 6 9 7 9 7 7 7 9 11 11 9 11 11

A **E**

We're walk - ing hand in hand — in dreams of end - less time. —

P.M. P.M. ----|

7 7 7 11 9 11 14 9 14 9 11 9 9 9 9 9 9

5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7

P.M. P.M. ----|

7 7 7 7 6 7 9 6 9 6 7 6 9 9 9 9

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

F#m

How do we know — when we will leave — this

8va *loco* *15ma*

P.M. P.H. P.M. ----| P.H.

(9) 12 9 9 10 9 9 10 11 10 11 10 11 9 10 10 12 10

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

P.M. P.M. semi-P.H. ----| P.M. ----|

12 13 9 11 9 13 9 10 11 10 11 10 11 9 10 11 11 13 11

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

Pre-Chorus

E D5 A5

life be - hind? _____ Stare at life _____ through eyes of mine, _____ the

15ma *loco* Rhy. Fig. 2

P.M. ----- P.M. P.M. P.M. -----

(10) 10/13 9 9 10 9 9 12 9 9 12 12/14 9 7 7 7 7 7 7

5 5 5 5 5 5

P.M. ----- P.M. P.M. P.M. -----

(11) 11/13 9 9 11 9 9 13 9 9 11 9 11/13 9 7 7 7 7 7 7

5 5 5 5 5 5

F#5 E5 A5 F#5

hate, the fear _____ and the pain. _____ There's a feel - ing held deep in - side _____ when

Gtrs. 2 & 3

P.M. -----

4 4 4 2 2 2 2 2 2 2 4 4 4

2 2 2 0 0 0 0 0 0 0 2 2 2

D5 E5 D5 N.C.

life you live _____ is in vain. (Life you live _____ is in vain.)

End Rhy. Fig. 2

7 7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5 5

Chorus

3rd time, Gtrs. 4 & 5: w/ Fill 1

Gtr. 1

A E D E

Fly a - way — down — the lone - ly roads — of yes - ter - day. —

(Ah, — lone - ly roads — of yes - ter - day.

Gtrs. 2 & 3

P.M. ---|

A E Bm E

Close your eyes — to see the light — of bright - er days. —

Ah, — bright - er days.

Fill 1

Gtr. 4 8va ---|

Gtr. 5 divisi

21 22

To Coda 1

A D E F#m

And all a - lone we'll be where time can nev - er heal with the

Ah, time can nev - er heal.

The musical score for 'To Coda 1' consists of four staves. The top staff shows guitar chords: A, D, E, and F#m. The second staff is the vocal melody in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: 'And all a - lone we'll be where time can nev - er heal with the'. The third staff is the piano accompaniment in treble clef, featuring a sustained chord in the first measure and a melodic line in the second. The fourth staff shows guitar fret positions: 2/0, 7/5, 2/0, and 4/4/2.

To Coda 2

D E A

trail of bro - ken hearts fly - ing free.

Trail of bro - ken hearts.)

The musical score for 'To Coda 2' consists of four staves. The top staff shows guitar chords: D, E, and A. The second staff is the vocal melody in treble clef with a key signature of three sharps. The lyrics are: 'trail of bro - ken hearts fly - ing free.' The third staff is the piano accompaniment in treble clef, featuring a sustained chord in the first measure and a melodic line in the second. The fourth staff shows guitar fret positions: 7/5, 2/0, 2/0, and 2/0.

Interlude

Gtr. 1 tacet
F#m

D E

The musical score for the Interlude section consists of four staves. The top staff shows guitar chords: F#m, D, and E. The second staff is the guitar part in treble clef with a key signature of three sharps. The third staff is the piano accompaniment in treble clef, featuring a sustained chord in the first measure and a melodic line in the second. The fourth staff shows guitar fret positions: 2/0, 2/0, 2/0, and 2/0.

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A E

3. Once a - gain, — we walk this lone - ly road. — There are

P.M. --- P.M. --- P.M.

7 7 7 7 7 7 9 9 9 10 10 10 12 12 12 9

5 5 5 5 5 5 7 7 7 7 7 7 9 9 9 9

F#m E

times that we — were wad - ing through — the rain — and cold. —

Gtr. 2

P.M. semi-P.H. P.M. ---

X X 10 10 9 9 9 6 7 7 9 9 9 9

X X 11 11 9 9 9 6 7 7 9 9 9 9

Gtr. 3

P.M. --- P.M. P.M. --- P.M. ---

9 9 11 11 9 11 9 11 12 9 12 9 11 9 9 9

9 9 11 11 9 11 9 11 12 9 12 9 11 9 9 9

A

— We're lost in mem - o - ries — of

P.M. semi-P.H. P.M. ---

(9 9) 13 12 13 15 13 12 15 7 7 7 6 9 9 6 7 6

(9 9) 14 13 14 16 14 13 16 7 7 7 7 11 11 7 9 7

E F#m

what we left — be - hind. — Re - live the dreams, — the

P.M. --- P.M. P.M. --- P.M. P.M.

E

end - less screams — of pain — in - side. —

P.M. P.M. 15ma --- P.H. ---

8va --- loco P.H. --- P.M.

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 A5 F#5 E5

Lives are filled — with emp - ti - ness. — The fear re - turns — once a -

gain. — Search - ing end - less - ly, now we will see.

D5 E5 D5 N.C. D.S. al Coda 1

Drown your mind — in the pain. (Drown your mind — in the pain.)

⊕ Coda 1

E F#m D

time can nev - er heal with the trail of bro - ken

time can nev - er heal with the trail of bro - ken

2 2 0 4 4 2 7 7 5

E A F#m D

hearts fly - ing free. The last temp - ta - tion will be

hearts fly - ing free. The last temp - ta - tion will be

2 2 0 2 2 0 4 4 2 7 7 5

Bridge

E C# D

Rhy. Fig. 3

all that's left for me, yeah. When I see those

all that's left for me, yeah.) (When I see those

Rhy. Fig. 4

P.M. - 1 P.M.

(7 5) 7 5 2 0 6 6 4 6 7 5

B7 E C#7

tears you cried, _____ when I hear those lies you lied, _____ when I feel all cre -

tears you cried, _____ when I hear those lies you lied, _____ when I feel all cre -

End Rhy. Fig. 4

P.M. P.M.

(7 7 5) 8 9 9 10 11 11 11 11 11 11 11 11

F#m E D Bm F#m E

End Rhy. Fig. 3

a - tion now _____ fall - ing down on me, is this the rea - son to be? _____

a - tion now _____ fall - ing down on me, is this the rea - son to be?)

P.M. (cont. in slashes)

11 9 7 4 4 4 4 4 4 4 4 2 2 2 2

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtrs. 2 & 3 tacet

A E

Gtrs. 2 & 3

Gtr. 4 (elec.)

f w/ dist. semi-P.H.-I

9 9 9 7 5 5 5 7 5 5 9 12 9 12 9 12 10 12 12/14 12

Gtr. 5 (elec.)

f w/ dist.

10 10 10 9 7 6 6 7 6 7 9 14 10 14 10 9 11 9 9 10 9

F#m

8va-----

w/ bar -----

-1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 1/2

9 (9) (9) (9) (9) (9)

11 (14) 14 (17) 14 (17) 21 (17) 14 (17) 19 (14)

P.H. w/ bar -----

-2 -2 -2 -2 -2

11 (11) (11) (11) (11) (11)

E **A**

8va-----

17 14 17 17 21 21 24 21 19 21 19 17 19 17 21 17 17 17 12 12 9 12

18 19 18 22 17 17 17 14 14 10 14

E

8va-----

6 6 6 6

T T T T T T T T T T T T

21 17 21 17 21 17 21 17 24 17 24 17 24 17 21 17 21 17 21 17 21 19 19 17 19 19 21 19

8va-----

6 6 6 6

T T T T T T T T T T T T

17 12 17 12 17 12 17 12 21 12 21 12 21 12 17 12 17 12 17 12 17 16 16 19 16 16 17 16

F#m

8va

(19) 17 19 17 21 24 24 21 17 17 19 17 19 17 19 17

E loco

14 13 16 14 16 13 14 16 14 17 14 16 14 16 14 17 19 19 17 18 19 16 18 16 19 18 16 18 17 19 17 19 16

8va

14 12 14 13 14 12 14 17 12 17 12 15 14 15 17 16 17 17 16 17 18 15 17 15 18 17 15 17 16 17 16 17 19

Gtrs. 4 & 5 tacet

D

Gtr. 1

A

E

Gtr. 4

8va

Gtr. 5

21

Gtr. 6 (elec.)

f
w/ dist.

11 11 11 11 11 13 14 14 14 15 11/14 14 14 15 14 17 15 14 15

F#m D A

Gtr. 6

8va

14 16 14 16 (16) 14 14 16

9 12 11 9/11 14 12 12 14/17 (17) 16 17 16 17 14 17 12 14 17 14 12 17 12 17 9

6 6 T T T T

F#m E D

Gtr. 6

8va

* < f < 3 < 3 < 3 < 3 < 3

14 15 17 14 16 17 19 (19) 17 15 15 14 12

P.H.

8va loco

*Vol. swells

Gtr. 7 (elec.)

** < f < 3 < 3 < 3 < 3 < 3

w/ dist.

14 16 14 15 17 14 16 (16) 14

1/2

Pitch: A

**Vol. swell

Gtrs. 2 & 3

P.M.

11 11 11 11 11 11 11 9 9 9 9 9 9 9 9 9 9 7 7 5

A E F#m

Gtr. 6

1/2

14 12 14 16 16 (16) 14 12 14 17 (17) 14

Gtrs. 2 & 3

7 7 5 2 2 0 4 4 2

Bm A F#m

Gtr. 6

8va

15 15 14 16 14 17 18 17 19 19

Gtr. 7

8va

16 14 13 16 14 14 19 14 16 16

Gtrs. 2 & 3

4 4 2 2 0 4 4 2

Gtr. 1: w/ Rhy. Fig. 3
 Gtrs. 2 & 3: w/ Rhy. Fig. 4
 Gtr. 7 tacet

Gtr. 6 tacet

E C# D

8va

3

(19) 19 17 16 19 16 19 19 17 16 16

8va

Gtr. 4

(16)

11/13 13 11 13 14 12 12/14 16

Gtr. 5

8/10 10 8 10 11 9 10 12

B7 E C#7 F#m E D

Gtr. 4

8va

12/15 15 14 15 17 17/19 17 15 14 16 14 14/17 17 17 16 17 16 17 17/21 21\17

Gtr. 5

8va

loco

P.H.

10/12 12 10 12 9 10 9 12 10 9 10 12/14 14 14 12 14 12 14 14/17 17\14

Pitch: E

Gtrs. 2 & 3

P.M.

P.M.

P.M.

8 9 6 9 6 7 3 4 4 4 4 4 4 4 4 4 4 4 2 2 0 0 7 7 5

D Bm F#m E

Gtr. 1

8va

15 17 17\14 19 22 19 22 19 21 22 24 22 24 22 21 12 14 14\10 15 19 15 19 16 17 19 21 19 21 19 22

8va

P.M.

(7/7/5) 4 4 2 4 4 2 2 2 0

D.S. al Coda 2

⊕ Coda 2

A

F#m

free. _____

The

(The

D

E

Outro

A

trail of bro - ken hearts fly - ing free. _____

trail of bro - ken hearts fly - ing free.) _____

Gtr. 1 tacet

A

(Synth.)

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: F D B G E

Strings: high E B G D A low E

Chord diagrams: D, A, D, E (open), G (3fr)

Notes: 4th string, 2nd fret; 1st & 2nd strings open, played together; open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

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REVOLUTION DEATHSQUAD

STORMING THE BURNING FIELDS

OPERATION GROUND AND POUND

BODY BREAKDOWN

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MUSIC PUBLISHING



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HAL•LEONARD®

ISBN 978-1-4234-3348-4



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52999